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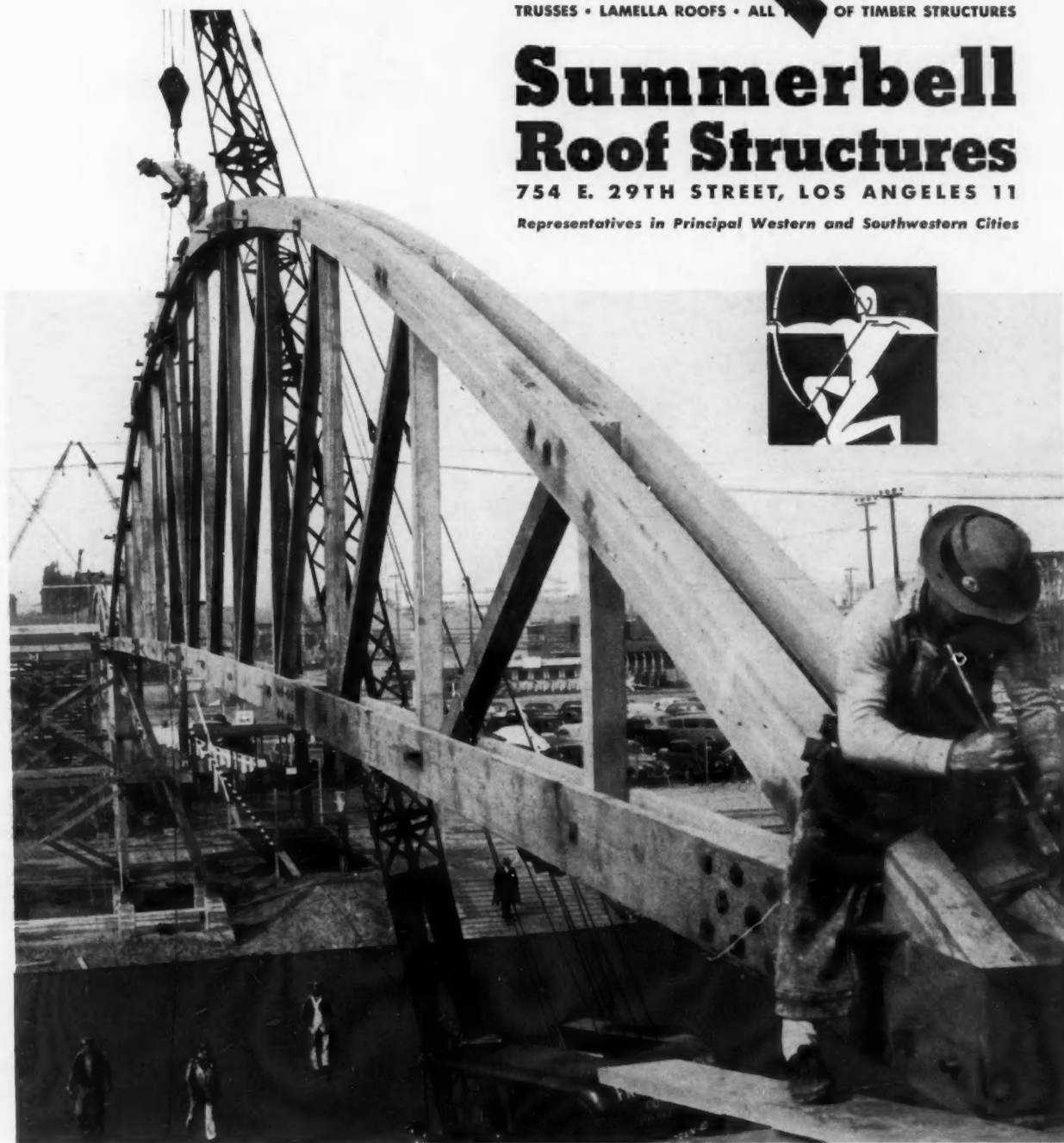
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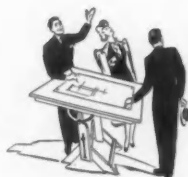
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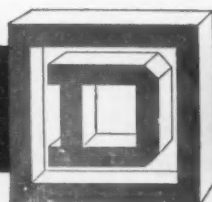
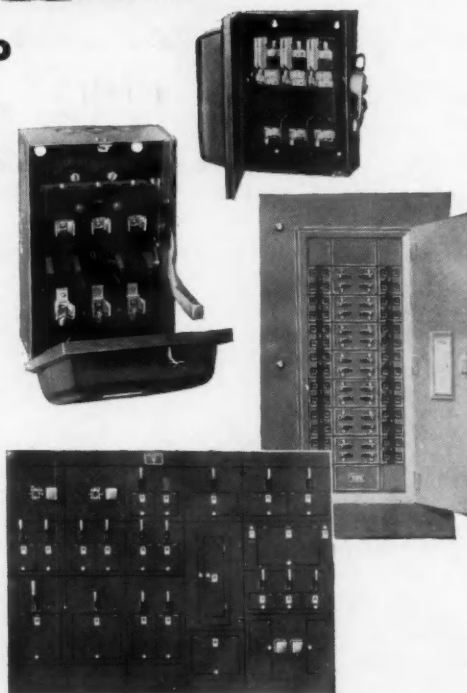
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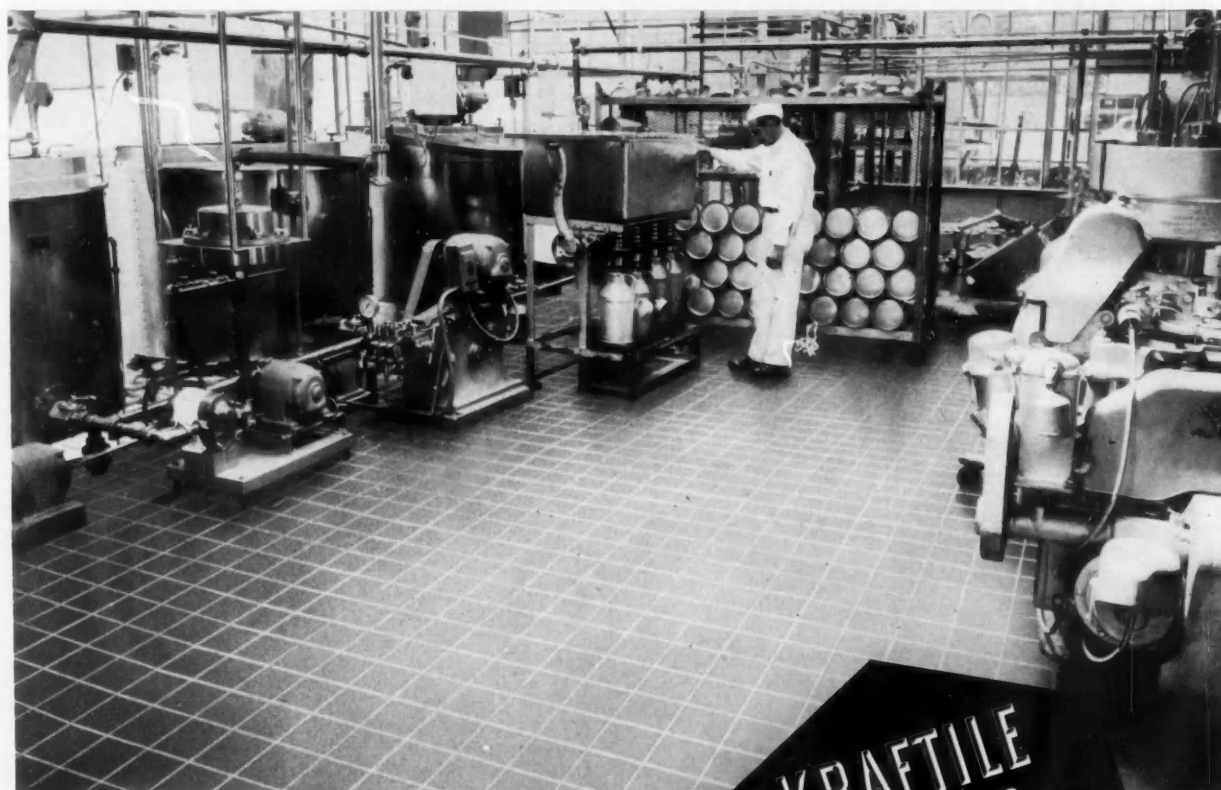




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## CONTENTS FOR SEPTEMBER 1944

### articles

Charles Ives	20
Design for Use—Museum of Modern Art	21

### architecture

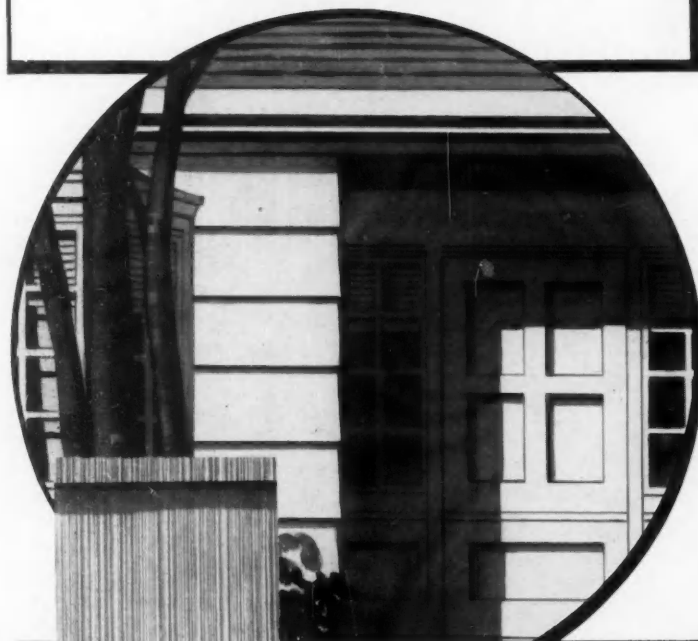
Second Annual Architectural Competition	26
House by Whitney R. Smith, A.I.A.	28
House by Jacobo Mauricio Ruchti	29
House by J. R. Davidson	30
House by Henry L. Kamphoefner	32

### special features

Art	10
Books	11
Cinema	12
Music in the Cinema	13
Notes in Passing	17
Photograph by Sgt. Ralph Samuels	18
New Developments	34
State Association of California Architects	41
Official Building Industry Directory	42

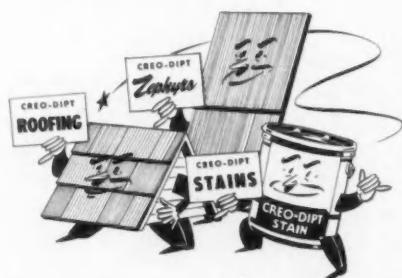
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## ART LOS ANGELES

Art, like politics and religion, is "perpetually threatened by attacks from without and corruptions from within," as R. H. Chandler in his *Beauty and Human Nature* has said, adding in warning "—and these must be intelligently combatted . . . no aspect of human life takes care of itself . . . Least of all can such complex and unstable activities as politics, religion and art take care of themselves . . . THE OBLIGATION TO BE INTELLIGENT EXTENDS TO THE AESTHETIC REALM AS TO ALL OTHER REALMS."

It may well be asked how does one become intelligent and how does one apply that intelligence to the aesthetic realm? Certainly the answer does not lie in the facilities for art education as they exist today, any more than an integration of education with life is to be found in our typical schools and universities. The gross shortcomings of the professional art academies is only the final phase of a long process which has its beginnings in our kindergartens and grammar schools, and which in high school and college has reached an inflexibility of pattern which persists through the whole fabric of our notions of art in later years. It is no accident that the magazine illustration has come to be the measuring stick of art, nor is it any wonder that such incredibly bad taste can prevail in so much of our architecture, our home decoration, our industrial and useful arts. Nowhere is our foolishness and cultural poverty more glaringly revealed than in the possessions which we assemble, whether we are millionaires or day laborers or of the vast middle class; whether that which we have coveted is custom-made or acquired at the dime stores and the mail order houses. If we cannot afford brocade we are almost as happy with *imitation* brocade. If we cannot have oriental rugs we have *copies* of oriental rugs, in Axminster, in Brussels, or in linoleum. If we cannot have an "old master," or at least a *hand painted* picture, there are prints in imitation of almost everything—good and bad, but the bad unwittingly has preference. And \$1.98 "originals" in a store on Main Street, painted while you wait, or 59c prints, complete with frame, in the five and ten, are in a never ending supply to meet a continuing demand. The most startling part of all this is that this sort of "art" differs chiefly in technical and material aspects, rather than in *kind*, from that which is sold more pretentiously and at considerably greater cost.

Obviously money is no determinant of taste. Neither is the education accessible to various economic groups any assurance of cultural superiority or inferiority. It is pretty much all of one piece, and that piece is stamped at the level of *Sat Eve Post* "literature," Hollywood and soap opera "drama," *The Pause that Refreshes* "music," and currently, *Pepsi Cola* "art." (\$11,000 in prizes is big time money for American artists to make a bid for—a mere drop in the bucket as far as national advertising budgets go.) Like a movie star endorsement of a skin lotion which makes the product unquestionably *excellent*, so it is presumed that industry's patronage of the arts makes its choice of talent of indubitable merit. We can now look forward to the 1944 edition of a Pears' Soap ad, the promoters of which back in the 1880's purchased Sir John Millais' dear little *Bubbles* to decorate the homes of honest folk hungry for art and incidentally to inquire "Good Morning—Have you used Pears' Soap?" We should not forget that *Bubbles* was painted by an aspirant of the Royal Academy—not as an ad for soap.

If we have not made any appreciable progress since then, it should scarcely cause surprise. People don't pull themselves up by their own bootstraps. If we find little else but muddleheadedness and a dwarfed outlook among those in whose hands is placed the trust of education, then we surely cannot expect the recipients of such guidance to be other than muddleheaded and dwarfed in understanding.

The recent exhibition of Thomas Eakin's work at the Los Angeles Museum served to reiterate the depressingly vacuous caliber of "America's old master." This year, because it is the centennial of that unimaginative man's birth, there have been celebrations and memorials from one end of the country to the other. On whose heads rests the responsibility of inflating the stature of this plodding and uninspired illustrator who had no impulse beyond the narrowed reproduction of anatomy, and to whom order, design and color was an unknown language? Who, but the teachers, the

(continued on page 14)



# BOOKS

ANDRE GIDE, Klaus Mann (Creative Age Press: \$3.00)—Andre Gide has devoted his life to books on *Andre Gide*. For another writer to undertake the topic might seem like carrying coals to Newcastle. Klaus Mann, son of the great Thomas, has braved the assignment, and he has carried it off well for Gide, brilliantly for himself. The book is the product of a discriminating, cultivated, and dynamic mind. Gide, in three-fourths of a century of living, has been adopted and then rejected by a fantastic procession of cliques, schools, and clans. The younger Mann follows him through all his vagaries of fate and of mind, and finds, not advance and recoil, not repetition, but an upward spiral of growth. He is not baffled or repelled by Gide's inconsistencies. Instead, he interprets them as a part of Gide's inner quest for a reconciliation of opposites; an entente between the lions and the lambs of the human

soul. And he just about persuades you to his belief.

As his story of *Andre Gide* unfolds, it assumes a pattern; at first vaguely, then definitely familiar. There is the young Gide, extolling (once he has discovered them) the sensations of passion, joy, lust—"To act without judging whether the action is good or evil! To love without worrying whether it's right or wrong." Then there is the mature Gide, growing in wisdom, rediscovering the world; and finally the aging Gide, unabated in zest, in his quest for happiness, but finding, as he puts it, "My happiness consists in increasing the happiness of others. I need the general happiness to be happy myself." By now you recognize him: he is the Faust of Goethe. That Faust who began his second youth with the theory that "Gefuehl is alles"; who reached his second old age, untamed, avid of life, but engaged now in a great humanitarian project of reclaiming marshlands for the benefit of those who needed land to till; who, at the end, was "immer strebend (ever striving)," and therefore "freed."—Goethe is an *idee fixe* in Gide's thinking and

(continued on page 38)

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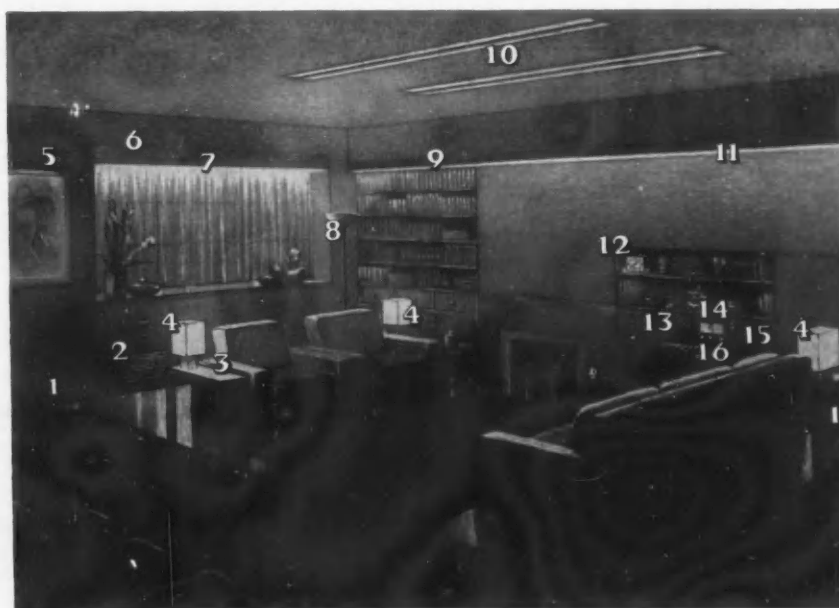
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# CINEMA

comment and criticism

Before Pearl Harbor and after we were deluged with a series of war pictures which depicted the Nazis and the Japs as slothful, unimaginative, stupid killers. In a picture like Errol Flynn's *Dangerous Journey* or *Five Graves to Cairo* the Nazi was also easily outsmarted by the American news correspondent or lieutenant or whatever else whose Yankee ingenuity and resourcefulness was more than enough to overcome German brutality. These pictures and others like them lulled us on the home front into believing that this was a Dick-tracy sort of war in which we would always win out in the eighteenth chapter of the serial. Before the war our New York policemen and Passaic gas station attendants were outwitting those bad boys of the Gestapo right and left. And all in all in our movies we weren't having too bad a time of it at all.

But after Pearl Harbor and Bataan, after Wake Island and Kasserin Pass, after Anzio Beaches and the Dieppe raid our men knew that the Nazis and the Japs were tough customers who knew as many tricks as we did. Errol Flynn alone could knock off a battalion of Nazis in Norway; Henry Fonda could capture more or less single-handed a whole platoon of them in the desert in *The Immortal Sergeant* and our heroes never died. But it took lives to reach Tripoli, to take Sicily and Rome, Cherbourg, Brittany and Paris and fighting and war were very real to the men who had to do it. This is not to say that Hollywood has not turned out some realistic war pictures: *Eve of St. Mark* and *Guadalcanal Diary* have been adjudged as fairly authentic. In the main, however, judging by the comments of the men themselves who saw Hollywood's pictures of the war, our false heroics and immortal gestures were pretty phoney. Ernie Pyle it was, I believe, who reported that in real war men never die with anything sage on their lips; never make that last immortal crack which makes a bon mot for posterity; never throw that last grenade with that last ounce of strength to wipe out seven machine gun nests seven hundred yards away. They just die.

Fortunately, perhaps, we are over that period in our picture making when we are treated to a spectacle of easy battlefield victories and easy outsmarting. But we face another period in the picture-making cycle: the postwar movie. Here the dangers of "easy" plots is as great if not greater. We shall undoubtedly be treated to a cinematic vision of lilacs and humming birds come to rest in Europe once Hitler has been defeated. Hard-headed realists like Salvemini, Eisenhower, Sforza, De Gaulle, Churchill and Stalin recognize among other things that enforcing peace in Europe is a knotty problem to say the least. It would be nothing less than an insult to suggest in future pictures which will treat of postwar themes that a lasting democratic people's peace can be as easily achieved as some of the battlefield heroics we have seen in fictitious movies.

There is a pre-glimpse of this rosy-hued future in a picture now current, *Since You Went Away*, which treats of the home front. I have not seen the picture but judging by the comments of several people whose taste and judgment I trust, we have here an American *White Cliffs of Dover*, which suggests snobbing condescension: a *White Cliffs of Culver*, as one might put it. This is the first serious picture about the home front: more are to come, for the problem of returning veterans and the labor market will surely be worthy of screen treatment. We can hope that the story will be faced realistically as, indeed, any picture which treats of the postwar world should.—ROBERT JOSEPH.

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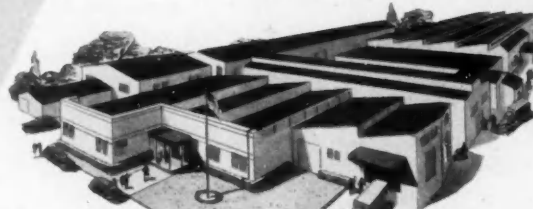
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## MUSIC IN THE CINEMA

What is the function of cinema music, and where in the course of a film can it be employed to best advantage? One task of the cinema composer is to write an overture that will set the mood for the ensuing drama and give some inkling of its content. Opportunities for descriptive music that will help interpret motives and action are also provided by episodes called montages (rapid changes of scene, without dialogue, to denote the passing of time or the culmination of a project), and by other extended scenes with little or no speech, such as a chase, or a ride through the night. To make emotions more intense, to provide a commentary upon scenes of inner conflict, or the proper atmosphere for the phenomena of nature, to heighten the effect of fantasy, mystery, love or the supernatural, to furnish a neutral background, against which a dramatic motive will stand out in bold relief, to effect a smooth transition between scenes—these are the contributions that music can make to the main body of a film, whether dialogue is present or not.

To elaborate somewhat, music, alone or combined with sound effects, can help create atmosphere for the outbursts of man or nature, whether these be battles, blizzards or hurricanes. Our visual impression of a storm at sea, for example, can be effectively reinforced by music that represents a transfer of visual to aural movement, that is, by a gradual rise and fall of the melodic line to accompany the surging of tempestuous waves, or by orchestral means that resemble sounds of the elements, such as the wind-like whistling of a piccolo high above the rest of the orchestra. Those who saw the Soviet film *Alexander Nevsky*, will remember Prokofiev's masterful depiction of a desolate Russian landscape through music that is empty in sound because it combines very low and very high registers, with no middle ground. Parallel melodic lines four octaves apart, one high and piercing in an icy way, the other low and menacing, give a convincing tonal picture of a devastated country under the yoke of the Mongols.

A unique demonstration of music's power to intensify climaxes and heighten an emotional effect is afforded by *The Song of Bernadette*, specifically, by the scene in which the heroine, left alone near the grotto of Massabielle while the other girls gather wood, notices that a gray stillness has come over the landscape. A premonition that things not of this earth are about to appear is strengthened when a wild rose-bush, clinging precariously to the side of the cave, begins to shake violently, despite the complete lack of wind. Alfred Newman's musical background to this scene is strongly dissonant in contrast to his usual consonant, romantic style, as if he had interpreted the sudden change from the human to the supernatural as a reason for an equally sudden shift of musical texture. The actual point of departure for his music, motivically, is the quivering of branches on the bush, for the sounds in the background quiver also: there are fragmentary runs in the woodwinds, with a fluttering of double-tonguing in the flutes; the strings accentuate both the unearthliness and the shaking by playing *tremolo* close to the bridge (*sul ponticello*), thereby emitting sounds that do not sound natural to a sub-consciously perceptive audience. All this, added to the ethereal tones of an unseen women's chorus vocalizing in the background, makes for highly compelling mood music that is descriptive without being obvious. As the music builds up to a climax through a *crescendo* and a long series of progressions that demand fulfillment, Bernadette is seen looking about in all directions, searching for something that draws her with irresistible force. Just as the vision, a Lady in an aura of gold appears to her, the music comes to glorious fruition with the chord of resolution, bringing with it a surge of emotion that has rarely been equalled in the cinema. For this scene alone, Newman richly deserved the Academy Award for the best musical score to a dramatic picture in 1943 (the chief excerpts from his score are available in recorded form, Decca Album DA-365).

It would seem to be a truism that those who write descriptive music for the cinema inevitably equate the unnatural with dissonance or with strange effects of orchestration (such as the *sul ponticello*, above). Acting upon the theory that an audience has in its ken the natural timbre of a violin or an organ and the primarily

(continued on page 38)

## SELLING FEATURE OR HANDICAP?

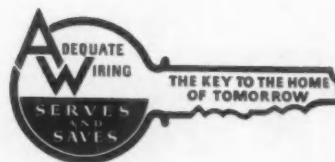
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### ART

(continued from page 10)

critics, the formulators of opinion? Their crime is further brought home in a discussion overheard between two 'teen age boys in serious perusal of these paintings. What was before them was, well—all right, but the *real* masterpieces, of course, were at the Huntington Museum. *Pinkie* and *The Blue Boy* were, to their young minds, "tops!" Surely they didn't get that idea of their own accord! With most people, knowledge is crystallized during adolescence into opinions which continue fixed all through life. These boys, and thousands like them, because of what they have been taught, now believe they are equipped to judge art! Some will become patrons of art, some will have important positions with the responsibility to decide upon and select designs for all manner of merchandise, others will hold the purse strings or the political power to buy art for public buildings, most will be merely consumers, and in that capacity will exert another kind of influence on styles and taste. Few will question their ability to know what is "beautiful."

It is unquestionably true that all this is a symptom, not the cause of the malady, and we must look deeper than educational standards to get at the real source of the trouble. Is it not our basic philosophy of life which has caused such a drastic impoverishment of our whole culture—a philosophy which leans upon the past, particularly that past since the Renaissance wherein the possession of worldly goods has become the *meaning of life*, the expression of our economy, our politics, our religion, and our art? Art, like education, has been reduced to the transmission of information: "Subject Matter." Our thinking has been so deformed that it is now perfectly natural to ask of any picture "What does it represent?"—so dependent upon and so engrossed are we in the materialistic appurtenances of our existence. Until we learn that life is something infinitely greater than these small "realities" we shall never know that art, too, is greater than imitation of such transient properties. The obligation to be intelligent begins with living itself. It is hardly commensurate with intelligence to be existing in the 20th century and living in the 17th. A be-ruffled and canopied four-poster bed may considerably aid in achieving the latter deceit, but she who does her own housework may perhaps one day wake up to the fact that her eye-catching replica of an heirloom is also a dust-catching nuisance. When America's housewives become that intelligent we will be a long way toward combatting "corruption from within," and that much more able to combat "attacks from without." But we'll first have to stop selling false standards of value.—GRACE CLEMENTS.

### SAN FRANCISCO

August was another one of those months when an amazing array of important and interesting exhibitions have passed in revue across the walls of both commercial and public galleries here. Gumps brought together a fine collection of old masters and another of San Francisco's art-conscious stores, the City of Paris, has been featuring the watercolors of a number of bay area artists as part of a series of exhibits in different mediums by western artists. The first of this series was the annual ceramic show which recently closed. The public galleries have been unusually active. The Legion of Honor has presented two outstanding shows, one of works by Fletcher Martin—some sketches from the war fronts, but mostly oils done during prewar days. The second show is one of the

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ubiquitous Museum of Art exhibits, always good, this one condensed from the show of Modern Drawings, which appeared at the New York gallery earlier this year. The exhibit has three categories: "the *occasional sketch*, which the artist makes to register momentary impressions and saves for future references, the *preparatory study*, a more conscientious drawing, which gradually approaches the form of final execution in the artist's chosen medium; the *finished drawing*, requiring rare virtuosity and imagination, comparable in intent and execution to a completed work in any medium."

One of the finest collections of Oriental sculpture to be seen in San Francisco in many a year opened at the de Young Museum for its first showing anywhere in this country. The greater part of the collection was acquired about a quarter of a century ago by Theodore Pitcairn of Philadelphia and was recently purchased by the present owners, Jan Kleijkamp and Ellis Monroe, of New York City. The exhibit includes pieces from Northwestern India, Afghanistan and Turkestan, but the major portion is of Chinese origin with works dating from the Han Dynasty through the Sung Dynasty (206 B. C.-1279 A. D.). An unusually fine catalog has been prepared to accompany the exhibit. The de Young also presented an exhibition of modern Dutch art. Most of the works shown are by artists who are no longer able to paint because of their refusal to collaborate with the Nazi invaders. A few exceptions are resident in this country. The abstractionist, Piet Mondrian, member of "De Styl" group, is probably the best known here of the painters showing. D. Ket has *Still Life with Pieta*, a meticulously realistic work with lovely subtle color, and Quirijn van Tiel shows *Brabant Night Landscape*, an excellent example of Expressionism. Surrealism is represented by Josep Nicolas in his *Premonition of Evil*. In contrast is the work of Pol Dom, whose *Girl* is very reminiscent of the American George Luks. There are some small sculptures, as well, in ivory, terra cotta, bronze and silver by well known Dutch sculptors. Despite the many styles and schools of painting represented there is a definite feeling of national character about the exhibit.

During the past few weeks the San Francisco Museum has had enough shows in both the "good" and "important" classifications to last most museums for six months. The list of these includes Romantic Painting in America, another of the large, well studied and arranged Museum of Modern Art shows, the United Seamen's Exhibition, a show of works done by some of the men who man ships carrying war cargoes, Paintings, Temperas and Drawings by Mario Carreno, a Cuban of unusual ability, paintings by the Lithuanian Arbit Blatas, Illustrations: Japanese Number of Fortune Magazine, Twelve Contemporary Painters, Masters of Photography, Yank Illustrates the War, Problems of Reoccupation: Bali, Drawings by Ossip Sadkine and Oils, Temperas and Drawings by Josef Scharl.

Among all of these offerings there are two artists whose works have not been seen here before and who are well worth noting. In the United Seamen's show David Pascasca was given first prize as a blanket award for six oils entered, four of them a series illustrating episodes from Don Quixote. While none of his paintings are concerned with the sea, the extraordinary excellence of the works well merits the first award.

The other painter is Josef Scharl, self-exiled from Germany in 1938, and now a resident of New York City, after traveling and living in various parts of this country. Born in Munich in 1896 of Bavarian peasant stock, he studied in Munich, Rome and Paris. His paintings show the strong influence of the colorful folk art which surrounded him in his early years. They are bold in design with a strong feeling for decoration. A fine use of full, rich colors and a sense of honesty which grows out of roots well planted in a personal environment. It is from roots such as these, not from the facile and versatile aneroid parasites who alight and feed upon the formulae of schools, that art reaches its fullest flower.—SQUIRE KNOWLES

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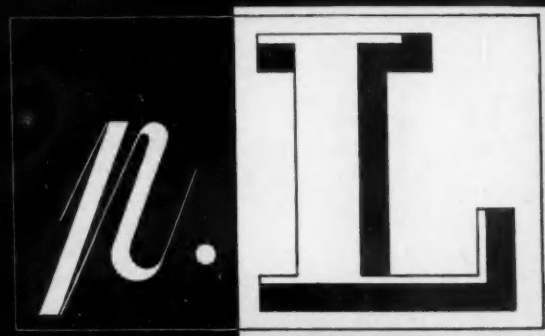


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# notes

## IN PASSING

TOMORROW OR THE NEXT DAY, a few hours, or perhaps a month from now, peace in Europe is likely to break with an impact that will beat the breath out of us. There will be an enormous and perfectly understandable temptation to relax into that moment with immense relief though the relentless realities of the morning after will present us with an even larger headache. We will be forced to plunge into the other half of our world war with one hand, and with the other, to conjure up solutions in terms of a broken Europe—hungry, struggling, and seething with factionalism. We are a naive people in a terrible and sometimes a wonderful way. Too many of us look forward to the closing down of the European theater of war in the spirit of a group of small boys who are just about to win a baseball game. We are happy that women will have lipsticks and nylon hose again. And happy for ourselves that we can dismiss the burden of guilt that has followed us because we might have been avoiding buying war bonds or we might have been lying to our ration board.

These future months will see us not only fighting with our strength of arms but fighting with every resource of whatever strength of character we possess to ward off the blows, not only military, but also political and social that will be part of the conversion of the world's psychological attitudes from war to peace. All this we prepare to do while at home we are in the midst of a political campaign that is developing some of the meanest-minded sniping of the decade . . . while at home we are busily flipping spitballs into the eyes of our opponents. To the world we are combing out the long white beard and preparing to go on stage in the role of sage and wise man who knows all, having seen all and done very little about it.

We are just beginning to realize that the battle for the peace, on the basis of any long view, is not going to be won by the thickness of our checkbook or anybody else's checkbook. The shell game has been badly over-worked and the Indians aren't going to buy any more beads.

The world is one at last! It has had to be one world of unity against fascism or become an Axis world. How close it came to that would probably raise the hair off our heads if we could really know the facts. And safety from fascism, if that is what we are fighting for, is not won on the battlefield alone. It is perhaps the most dangerous quality of the virus that it spreads beneath the living skin of freedom and wins its greatest battles in the darkness of the human mind. If Germany and Japan are not to win their war, they will at least have infected the world with a disease of which they have been the carriers for generations. A disease that has yet to run its course in conflict and internal struggles unless we are ready to meet it and destroy it with a truth that is the weapon of the scientist and the poet—a disease that has its seed in all men and will remain with them until they know that it is wrong for any man to starve—until they realize that it is a mockery to speak of freedom while any man is a slave. If we really want peace then this crusade we must accept and these obligations we must assume. We are faced with a moment of decision that is infinitely greater than any fear we might have of it. We could wish, of course, that it might be postponed for other people and other times—we could wish that we were not the ones upon whom this great responsibility must fall—but again, it is a measurement of the greatness of our time that we will have to make this decision, *one way or another* and that for a thousand years it will condition and shape the way of the world. No matter how we attempt to escape it, that is as sure as tomorrow's sun or that seven come eleven wins the crap game.

We have not only to liberate conquered cities, we must free the citadels of the mind and beat down and shame out of existence the whole insulting array of filthy little clichés with which we have marked out the boundaries of our social and economic thinking and limited the application of the humanities to our own standards for too many years of stupid blindness.

If we think we are good people without greed or rancor, now is the time when that good must be delivered in tangible form. We must now give factual meaning to those pleasantly ennobling phrases we have accepted as the basis for what we call democracy. Now is the time when our Sunday punch must be delivered not only on weekends but every day, whenever and wherever it is necessary to show our honest strength in the behalf of freedom and liberty and in justification of the words by which we have lived as a nation . . . "We hold these truths to be self-evident, that all men are created equal, that they are endowed by their Creator with certain unalienable Rights, that among these are Life, Liberty and the pursuit of Happiness.—That to secure these rights, Governments are instituted among Men, deriving their just powers from the consent of the governed,—That whenever any Form of Government becomes destructive of these ends, it is the Right of the People to alter or to abolish it, and to institute new Government, laying its foundation on such principles and organizing its powers in such form, as to them shall seem most likely to effect their Safety and Happiness."

Following page: "Bomber Hide"—Photograph by Sgt. Ralph Samuels











# charles IVES

by Peter Yates

• Seventy years ago this month Charles Ives was born in Danbury, Connecticut. His father, a bandmaster and music teacher, like many Americans of his time was also an experimentalist, whose researches into harmony, rhythm, percussion, chord structure, polytonality, atonality, and acoustical perspective transmitted to his son not only the urge but the ability to compose music in non-traditional ways. By the time Charles Ives went to college he had become something more than a well educated young musician. At Yale he absorbed during four years the solid training and massive technique of Horatio Parker, without being diverted from his own creative interests. There was not and has been no greater American teacher of music than Horatio Parker; Ives was spared the frustration of trying to drive his original ideas through the head of a European pedant or an American academicist. The necessity of going into business did not deter Ives from carrying out his musical purpose. Business offered freedom: in a country not yet ripe for its own art he would not rely for a living on music. As thorough a businessman as a musician, like many successful contemporaries an idealist in a culture that tried to be hardbitten, he grounded his success upon trust in human beings. At the time of his retirement his insurance consulting firm had become the largest of its sort in the United States. Like his great predecessors, Emerson, Melville, and Whitman, he learned to know mankind by dealing with his fellow men on their own terms. Belief in the rightness and divinity of humankind, confirming a simple conviction of the presence of God, is the tap-root of his mind. In a world becoming rapidly cynical because disillusioned he based his strength upon experienced certainties: the spirit of New England hymns, the directness of American speech, the culture of his small-town boyhood, the organic character of the American land. Withdrawing from these into the solitude of his own thought, he produced art in their image, art that was their language.

Music comes back to the people by way of professionals and dilettantes, accustomed to foreign idioms, living in the past, accepting as new images of other days. A nation scarcely aware of Whitman, blind to Melville's genius, could not easily accept the work of Ives. Surprising that Ives himself could find his way in such an environment. He composed in silence, refused to push his work and remained unheard. His many contributions to the support of fellow musicians are well known but unrecorded. Unlike other great radical composers of his time he has never made himself the center of an inspired circle able to procure the necessary performances of his music. Today the first reaction of trained musicians is usually that his music is incorrectly written. With this excuse, supplemented by the forgiving acknowledgement that it might have been better, if Ives could have had the opportunity to hear it played, professional musicians usually drop the subject. The music, when heard, exposes the frailty of such presumptions. Only during the last few years has the greatest music of Beethoven and Bach, the *Great Fugue*, the *Diabelli Variations*, the *Musical Offering*, the *Art of Fugue*, music of Ives' size, been accepted by musicians as suitable for performance.

Ives is not theoretical. The mark of his music is its lack of predetermined attitudes. Like all supremely great artists who spring from a new culture not yet dominated by its own creative past, he is neither classic nor romantic. His roots spring from fresh soil that will not nourish even the most gifted of dilettantes. To the professors of harmonic analysis his compositional technique is enigmatic. His obvious interest in living subject-matter confounds the priests and devotees of abstract music. The sufficiency of the

American scene for all his purposes makes him a provincial in the eyes of the expatriates.

Among American artists only the very greatest have dared not to go abroad. The vulgarity, the mass, the confusion of our cities, the unfilled vastness of our land drive the expatriates to seek safety in precise forms and fixed traditions among persons who speak an international language. The technical excesses of Walt Whitman which offended Santayana, Melville's rankling isolation, the social and artistic intransigence of Frank Lloyd Wright, echoing our folk fanatics, our demagogues, our quacks, our revivalists, our small-town editors, our one-track minds, are uncongenial to the expatriates. It is the character of our nationhood the dilettante cannot admit. He is living still in Syracuse, a colony of Greece.

In the first place, for the American mere size is form. It should be useful size: no area, no function should be wasted. Only in museums, memorials, and public buildings, remembering past ties with other lands, does the American accept and monumentalize waste space. In the second place, the great American, slugger, pioneer, technician, remains naive. Right or wrong he believes in being what he is, in saying what he thinks. That is the secret of our national genius, expressed in the violent antagonisms of our successful democratic process. In the third place, because he is naive, the thorough American is an amateur for keeps, untroubled by sophisticated ennui or professional world-weariness. He plays to win; when he is interfered with he fights; to disagree with the umpire is his definition of freedom. In a nation of such individuals the whole country pitches in to straighten out the greatest individualist—Ahab against the *Isaiah* of Frank Lloyd Wright. An artist in America must be rugged; he must be large; he expresses himself often with violence; he has the absolute assurance of his personal rightness. Driven in upon himself he is either frustrated by misunderstanding and opposition or made great by defiance. The enforced solitude in which he must expect to pass the best part of his life cultivates in him an acute sensibility to his environment. He expands not by impressions but with an organic awareness of the significance of real events. Common objects and occurrences, rounded by actuality, are enlarged by the isolated artist's acute perception within continental space.

So in the *Fourth Violin Sonata (Children's Day at the Camp Meeting)* Ives remembers his childhood, and one hears the plop and echo of a stone flung in the creek. In *Fourth of July* from the *First Set* for orchestra he recalls the parade and how the bands in front and behind played different times. The *Fugue on Greenland's Icy Mountains* from the *Fourth Symphony* contains the baritone who ornamented the congregational hymns with overtones. These by humor convey the enduring present, being included by that necessity, like the country band and birdsongs in Beethoven's *Pastorale Symphony* or *Ach du lieber Augustin!* in Schoenberg's *Second Quartet*. Ives thinks of the loud city and of the sudden end of tiny *Ann Street*; seeing his two nieces in the garden he preserves the experience in *Two Little Flowers* with the naivety of a photograph. Like Joyce he hears the roar of people in the street and calls it God: but it is the striving, determination, and assured rhetoric of *The Masses*. Reading he finds and sets to music in two sentences the meaning of *Tolerance*; hearth and home reverence. For lines from *Paradise Lost* he projects into music the stillness of the Garden (*Evening*). To the drums and syncopated tambourines, the shouted appeals of a Salvation Army band *General William Booth Enters Heaven*; the everlasting march of lost souls follows the Evangelist. Sophistication falls away from us, swept with that unwashed parade before the cleansing miracle of Jesus.

These are the songs of Ives, great human utterances, and lighter songs balanced between humor and pathos: a cowboy song, *Charley Rutledge*; a boy's tale of his pa, *The Greatest Man*; songs that participate in motion like *The Swimmers*—Radiana Pazmor said when she sang it that it was the best thing next to swimming—set to words from newspaper articles, casual poems, texts from the classics, Emerson, Keats, Longfellow, Landor, Meredith, texts of his own or written by his friends. Whatever in words Ives felt most deeply turned into songs. Songs as direct as spirituals or hymns, dictating their own forms, each demanding a peculiar eloquence. Because Ives loved songs he found inspiration in New England hymns, in tunes of the people that are the wordlessness of songs, in forms that progress with the folk simplicity of speech. Since Dowland, Byrd, and Purcell no other composer has so completely and adequately set forth in music the native fall and fluency of English speech.

(continued on page 40)

# DESIGN FOR USE

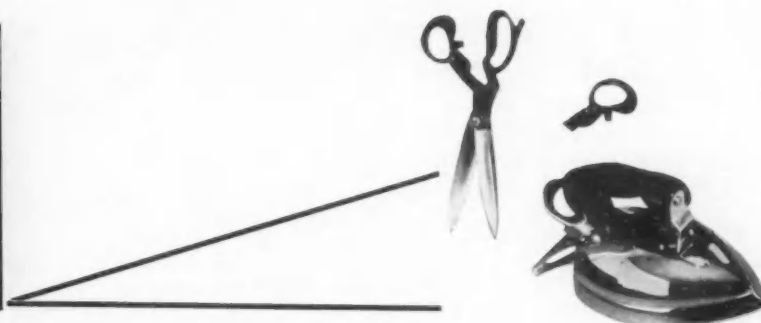
FROM THE RECENT EXHIBIT AT THE MUSEUM OF MODERN ART

**the relationship between function, technology and form, as shown in some typical products of the machine age.**

The shapes of things we use in everyday life are determined by several factors:

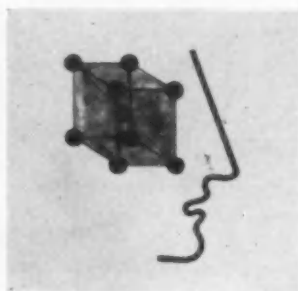
Improvement of established production methods—

**Technological Evolution**



INTRODUCTION of new principles of operation and raw materials—

**Technological Revolution**



Creative integration of function, technology, and form—

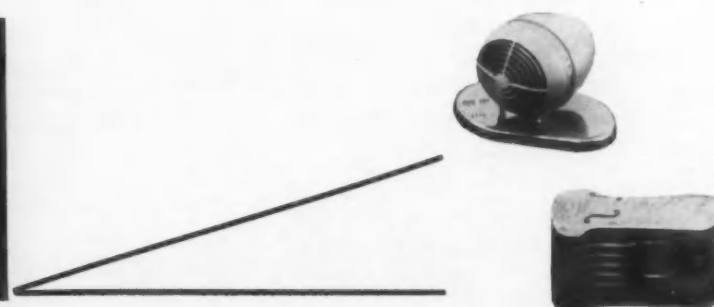
**Organic Design**

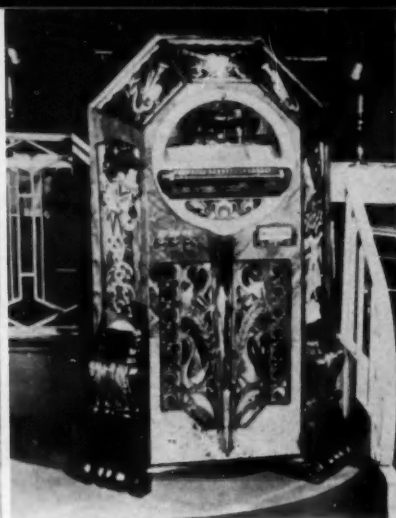


All these factors provide us with better tools for living.

**What** is the contribution of eclectic design that borrows unrelated forms to hide the purpose of objects in a

**"Package of Style"?**





Courtesy Goldwyn Studios

**1** The breach between function, technique and form at the turn of the century led to a shift of interest from structural to decorative shapes. "Art nouveau" degenerated into "art decoratif," which used indiscriminately neo-classic and modern art forms as a disguise for the purpose of things.

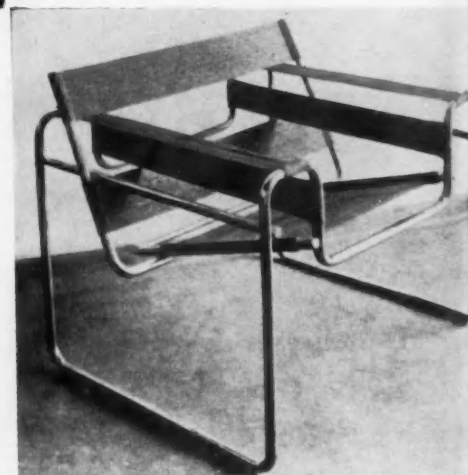
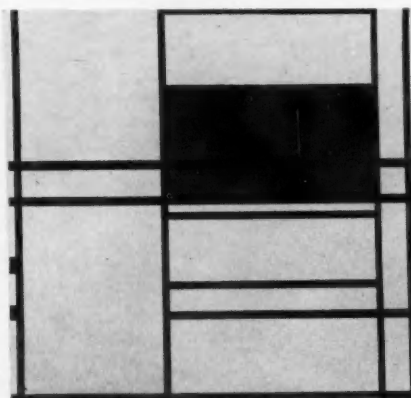
#### DESIGN FOR USE (continued)

• The shapes of scissors like those of many hand tools were developed without the designer's assistance. They are the result of practical experience that dictated modifications of shape to meet the demands of specialized function and took advantage of improved and more economical production methods.

The basic shapes of flat irons and kettles have remained unchanged. The modifications, however, seen in the latest products are the result of deliberate design rather than empiric evolution. The designer's contribution to the development of the flat iron is based on improvement of manipulation and maintenance. The application of organic design to the kettle resulted first in the increase of heating surface, improved handle shape and position for convenient pouring. The latest improvement is the elimination of the troublesome lid made unnecessary since modern non-corrosive materials require no hand cleaning.

New principles of operation are introduced in the labor-saving devices of the latest fruit juicers and in the waterless pressure cooker that replaces the traditional cooking pot.

The introduction of new materials such as heat-resisting glass provides an improved substitute for



**2** A conscious effort to close the breach led to the formulation of a new philosophy of design that seeks to meet the needs of modern society through shapes based on contemporary developments of technology. The affinity between this new organic design and modern art is no longer the result of borrowing but an expression of the basic human and scientific trends of our time that affect both the artist and the engineer.





pottery and metal and gives kitchenware a new appeal that makes it appropriate for serving as well as for the preparation of food.

The shape of hand tools and instruments was changed with the introduction of small power units which could be incorporated in the tools themselves. Mechanization revolutionized form as well as method of operation. The electric hand drill has certain advantages over the brace. The electric rivet gun unites the separate actions of heating, handling and hammering in a single operation. The mechanical slicer makes cutting more precise and safer than the knife.

Shaving instruments change their shape when the method of operation is revolutionized by invention. The cut-throat razor, a refined knife requiring stropping, was generally superseded by the safety razor with its economic replaceable blade soon after its invention by Gillette in 1895. The invention of the electric razor by Schick in 1933 employs the principle already used in agricultural machinery; cutting is replaced by shearing. The wet shave becomes dry; convenience and safety are increased.

In the later stages of this development, as in the case of the meat slicer and the knife, the  
(continued on page 24)



**3** Eclecticism still persists in spite of these efforts. Its latest form is the uncritical borrowing of mechanical shapes to make objects appear up-to-date.



### DESIGN FOR USE (continued)

vacuum cleaner from the sweeper and the brush, the shaver from the razor, organic design has integrated the mechanical elements of these new instruments into esthetically satisfactory forms which are more than a mere assembly of mechanically efficient parts.

The forms of organic design have already been generally accepted in our scientific and domestic

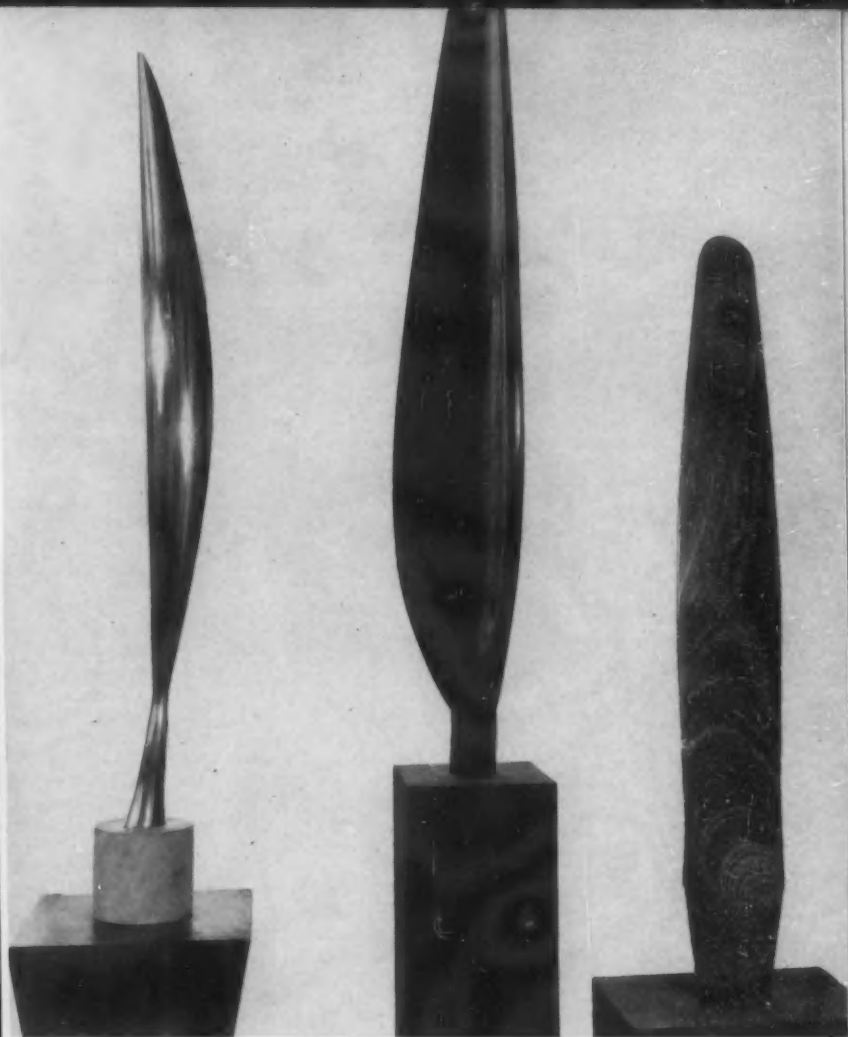
tools and instruments. The recognition that all useful things are primarily tools for better living is now releasing organic design from the confinement of laboratory and kitchen.

The analysis of function that is essential for scientific purposes produces implements of comparable elegance, precision and economy for use in the dining room. The closer scrutiny of the function of tableware involving such problems as

storage and maintenance leads in some cases to the use of new materials and techniques which permanently replace the traditional ones.

The inventions of the industrial era have produced new tools that have no equivalent in history and are free from obsolete design traditions. How has this opportunity been used?

In spite of its freedom from traditional associa-



Material Courtesy Museum of Modern Art  
Photographs by Soichi Sunami



tions, the radio suffered more than any other modern instrument from the misinterpretations and extravagances of style that are typical of the disintegration of design at the turn of the century. Economic pressure for conspicuous sales appeal to overcome competition led to the creation of "drawing-room models" that borrowed their shapes from the most far-fetched sources such as Gothic chests, streamlined automobiles and string instruments. Even a radio man's radio, (continued on page 38)



arts & architecture's



ANNUAL ARCHITECTURAL

COMPETITION

sponsored by the UNITED STATES PLYWOOD CORPORATION

PROFESSIONAL ADVISOR: SUMNER SPAULDING, F.A.I.A.

JUDGES: FRED LANGHORST • CHARLES EAMES

J. R. DAVIDSON • JOHN L. REX • GREGORY AIN

PRIZES: FIRST PRIZE \$1250 • SECOND PRIZE \$500 • THIRD  
PRIZE \$250 • FIVE HONORABLE MENTIONS, \$100 EACH

● With the cooperation of the United States Plywood Corporation, the magazine Arts & Architecture is happy to announce the Second Annual Competition for design in the field of the small house. All qualified architects, designers, engineers, technicians and students are invited to submit their entries for the purpose of selection by a jury of their fellows. It is hoped that all those who competed last year and many others will find the idea stimulating and the prizes interesting.

The program follows the general idea set forth in the first annual competition. Now more than ever, however, the contestant is to predicate his design upon the convictions and experiences which have been inevitably affected by the time in which he lives.

This must be a small house for the average American. An American infinitely more aware than he has ever been before. An American who identifies himself intimately with the contemporary world. An American who for the first time is faced with the necessity of planning in terms of himself, his family, and those about him in order to place himself in a world in which standards have changed, attitudes been reshaped, and the future has become a matter of at best hopeful speculation. It must be remembered that this American worker will have developed an enormous respect for the machine as a creator, and that because of his intimate association with that machine at work in the war years he will no longer regard it as destructive to his creativeness, of his humanness, but as a necessary part of those processes of progress by which he must live despite himself. He will be better trained and more deeply conscious of himself and his place in the economy under which he lives than any other worker in our history. And it is likely that he will demand directions and simplicity and honesty in the means by which he lives.

This American will demand service from his house as an instrument for living—a living that will very possibly be enormously expanded and enriched through freedom gained from the manual chores imposed by the household duties of the past. Realizing that new leisure time will be available to those who live in the house, the designer should consider recreational facilities and all of the environmental factors which must contribute to the lives of the growing occupants.

Granted the limitations placed upon the designers by the use and misuse of the land, it would seem best to conform to conditions as they are in terms of land space, in the existing building areas in states and in suburban communities. It is difficult to limit this competition in terms of a price, but for want of a better measurement we might use the five to six thousand dollar house—cost as applied to the prewar market—although we naturally hope that a better dwelling unit can be produced in the postwar world for considerably less.

The house then, is to be designed for the average American family—a man, his wife and perhaps one or two children. Again the competitor is to compose the family as he likes as long as it can be considered fairly typical. The house can be designed either as a single unit or as a part of a planned community. It must be remembered, however, that it is the aim of this competition to uncover designs that can be built within our experience in techniques and materials. Known modern materials and techniques can be used in combination with those of the past and it is very desirable that consideration be given to those new materials which have been developed out of the war and that can be legitimately considered for housing.

The results of the competition will be offered to the public as immediately usable and buildable plans. The designer can indicate use of prefabrication or not, as he likes, the principle point being that the work must represent contemporary thinking in terms of modern structural standards. Certainly the design should be created out of thinking predicated upon an American at the end of a great war, faced with the social and economic problems that will inevitably result from the breaking out of peace.

We must assume that the American worker will wish to vastly improve his living standards in terms of modern technology. And we must further assume (because we cannot hope to solve all problems) that he will have the means to do so.

Quoting from the last annual program: "This statement has purposely not dealt with particulars, simply because it is the intention of the competition to allow the widest possible

freedom within the limits of good sense. We naturally hope for the best and certainly will not be satisfied with the least. To those who have any concern for the housing of the post-war world, we are happy to be able to offer this opportunity for the expression of ideas that we are confident must even now be rattling around in the heads of all those architects, designers, technicians, engineers, and students who are worth their salt."—THE EDITOR.

## COMPETITION RULES

This competition is open to all architects, engineers, designers, draftsmen and students.

Members of the sponsoring company, and the staff (both active and advisory) of this magazine, are ineligible.

Competitors will agree on entering the competition that the decision of the judges will be final in all cases.

Each competitor may enter more than one submission, either individually or as a member of a group.

In case of ties, a prize identical with that tied for will be awarded tying contestants.

Under a ruling by the A. I. A. Committee on Competitions, Institute members are authorized to enter this competition.

Competition officially opens September 20, 1944.

## requirements

Drawings (mandatory)—Drawings will be on two sheets of stiff white card-board, or on opaque paper, mounted. Drawings will be in undiluted black ink. The sheets will be 16x20 inches and the drawings will be placed horizontally within one inch of any edge.

Sheet No. 1: Will show the floor plan or plans at  $\frac{1}{8}$  inch scale, with furniture to be indicated, and a plot plan of  $\frac{1}{16}$  inch scale, with roof plan shown as well as solid block conventional shadows cast from building. One area of this sheet shall be blocked off in a rectangle,  $8\frac{1}{2} \times 11$  inches. In this block the perspective of the building is to be placed and over it a typewritten sheet of opaque paper upon which the competitor will describe or state his solution of the problem in relation to all or any of its aspects. (Note: The perspective will not be a determining factor in the judgment but will be used solely for presentation.)

Sheet No. 2: Four elevations of the structure, each at  $\frac{1}{8}$  inch scale, to be placed directly one above the other on the left side of the sheet. Elevations to be line drawings with conventionally cast 45-degree shadows. The right hand of sheet No. 2 is to be given over to any further elaborations of any aspect of the problem the competitor might choose, such as methods of construction, structural details, or small isometric drawings.

## anonymity of drawings

No identification mark, device or symbol will appear on the drawings.

The competitor will print or type on two plain cards, 2x3 inches, his name and address.

The cards will be sealed in opaque envelopes, the envelopes to be secured to the back of each mount with tape. On receipt, drawings will be numbered for identification by the professional advisor and the competitor's identity will be determined by the advisor in the presence of the jury after the awards are made.

## agreement

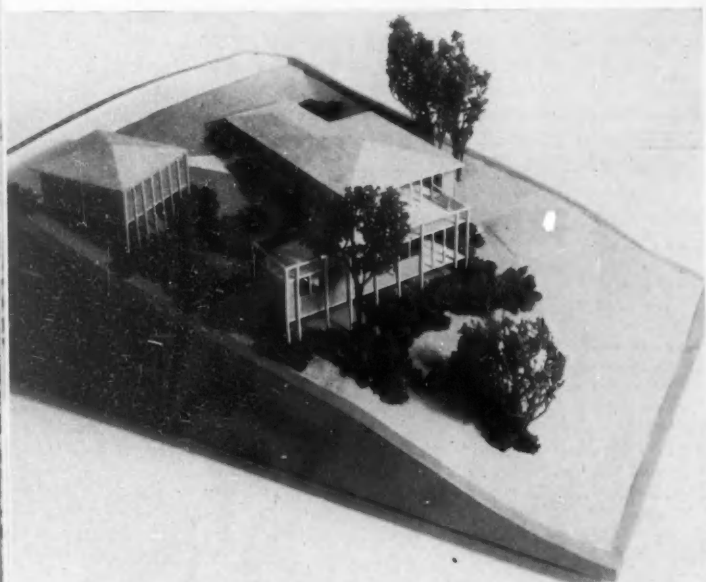
Arts & Architecture reserves the sole right to publish any or all entries in total or in part. Chosen designs will be retained by the magazine for exhibition purposes. Full and clear credit will be given the competitor in each instance. Submissions other than winners will be returned to the authors within a reasonable time, postage and \$50 insurance postpaid. Awards will be wired to all the winners. All competitors will receive a letter outlining the results of the competition, together with the jury's comments.

## delivery of drawings

Drawings are to be securely wrapped in stiff board, flat, and mailed or delivered to Arts & Architecture in care of Sumner Spaulding, F.A.I.A., professional advisor, 3305 Wilshire Boulevard, Los Angeles 5, California. Mailed packages must bear the post office cancellation of any time not later than midnight on December 20, 1944. Packages will be accepted at the office of the publication until the same hour. Drawings are submitted in this competition at the competitor's risk. Reasonable care will be exercised in handling, safekeeping, and packaging for return.

It is suggested that contestants signify their intention of entering the competition in order that additional information might be sent them.

**COMPETITION CLOSING AT MIDNIGHT, DECEMBER 20, 1944.  
NO PACKAGES POSTMARKED LATER THAN MIDNIGHT,  
DECEMBER 20, 1944, WILL BE ACCEPTED.**



## PROJECT FOR A SMALL HOUSE

● Because of war restrictions, construction on this house was halted. The problem was to place a three-bedroom house on a north slope in order that major rooms would have the north view without sacrificing the south sun.

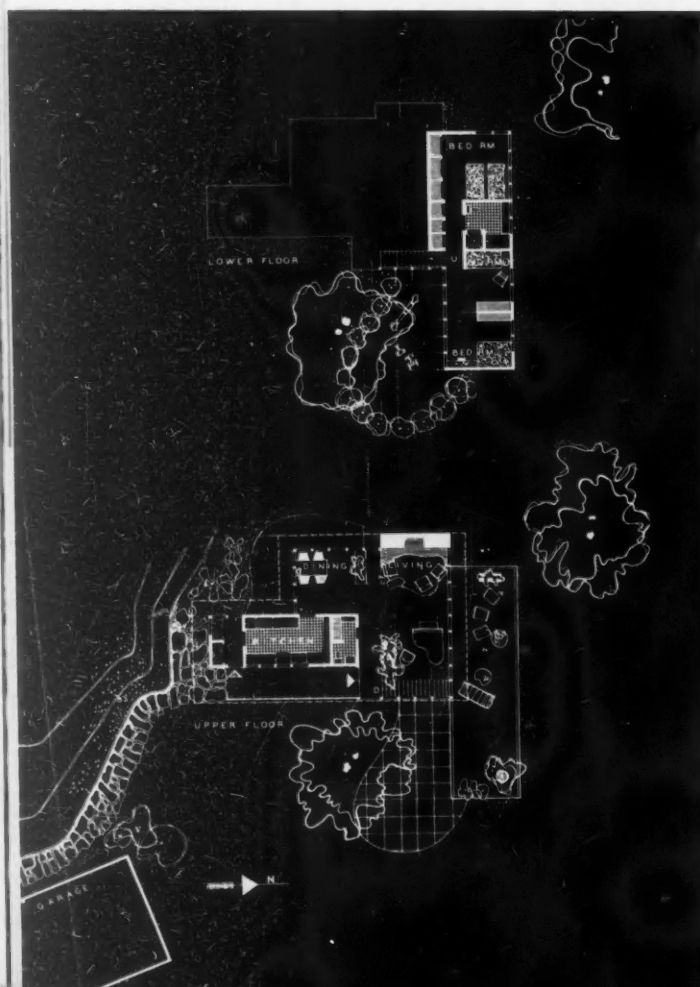
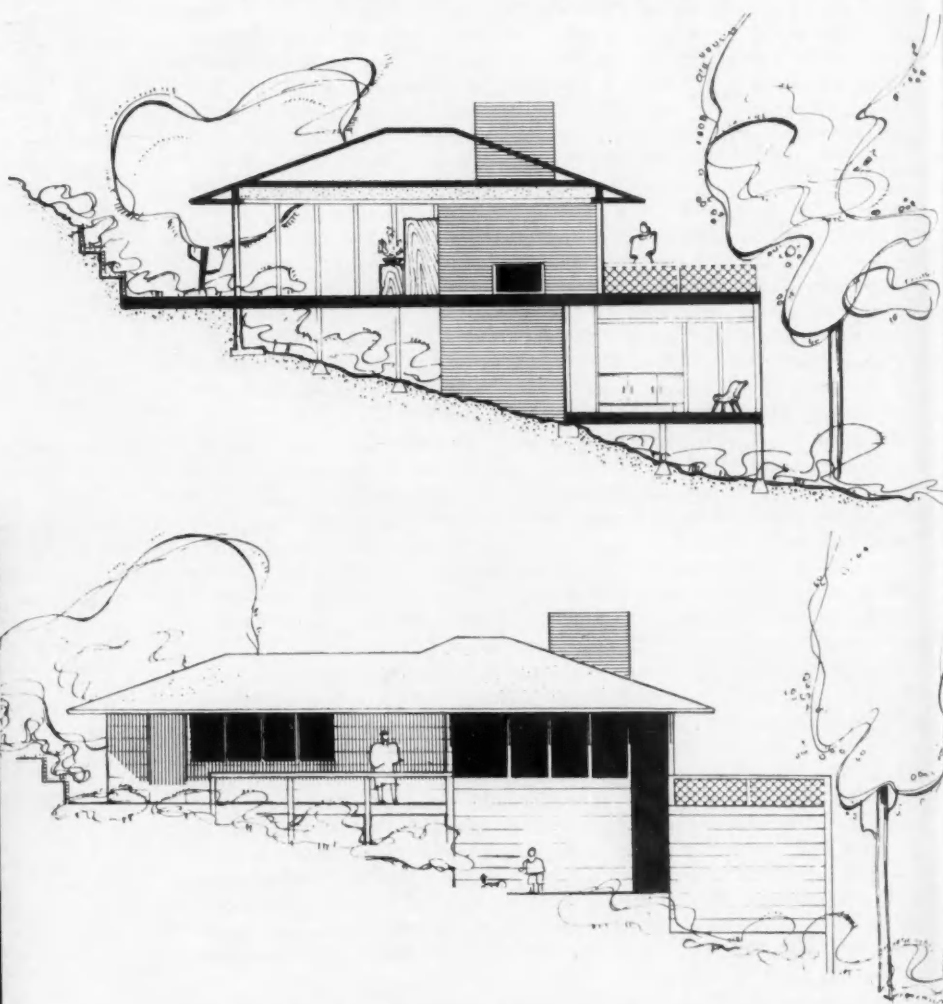
The house was planned to set above the ground on a stilt-like framework which eliminated the necessity for costly retaining walls. Exterior construction of natural redwood; interior of plaster.

The level of the house is below that of the

**OWNERS:**  
Mr. and Mrs. Leslie P. Clausen

**LOCATION:**  
Hollywood, California

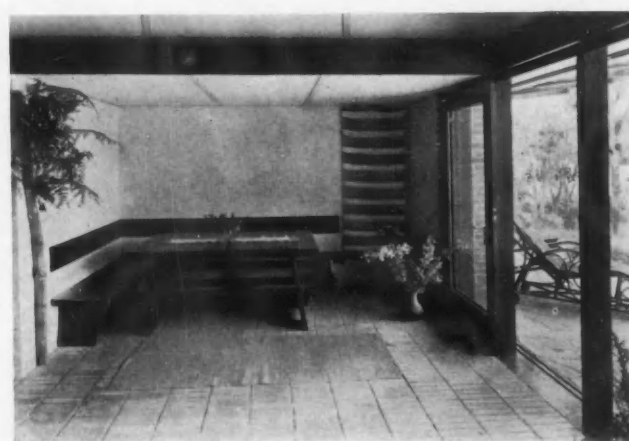
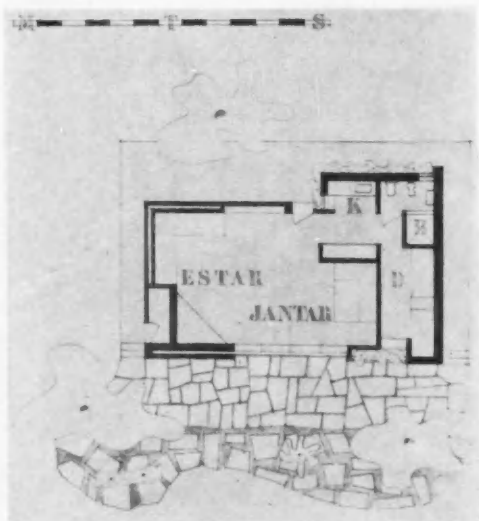
**ARCHITECT:**  
Whitney R. Smith, A.I.A.



street, and the approach is down a pathway to a bridge which connects with both the kitchen and the main entrance.

Living, dining, and entrance comprise one large area and are separated by specially designed plywood cabinets of various heights. The dining section opens to a south ground-level terrace; the living section, to a north view terrace. Bedrooms and bath are downstairs. The two children's rooms have sliding doors which open to form a continuous play area connecting with a second outdoor ground-level terrace.





owners: Sr. and Sra. W. Luthi  
location: Eldorado Lake, Brazil  
architect: Jacobo Mauricio Ruchti

● This simple structure shows a lesser known facet of the good work being done in Brazil. It was designed in 1942 as a rural resting place, a "Casa de Férias," and faces north on Eldorado Lake near Sao Paulo, Brazil. The floors and walls are of the most economical local material—common brick which, in the exterior walls, is exposed inside and out. Peroba wood of natural finish is used for doors, window frames, trusses, and the projecting pergola. Roof covering, ceilings, and panels over the large front openings are of corrugated and flat Eternit (cement-asbestos) boards. Kitchen, bath, and bedroom are compactly arranged to allow greater space for the living area. The sub-tropical Eldorado landscape may be enjoyed from the wide brick terrace. The architect is grateful for the intelligent cooperation of the owners.

## HOUSE IN BRAZIL

Material courtesy Richard J. Neutra, A. I. A.

# COUNTRY HOUSE

**OWNERS:**

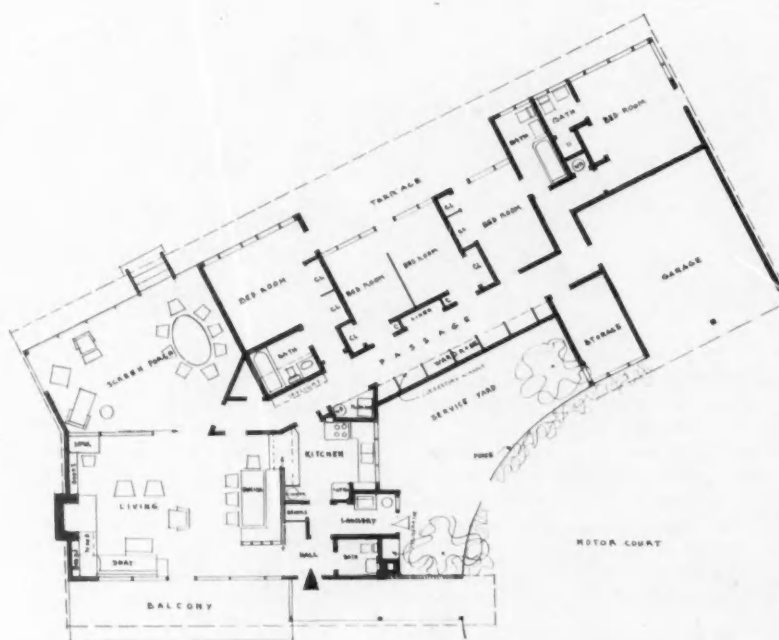
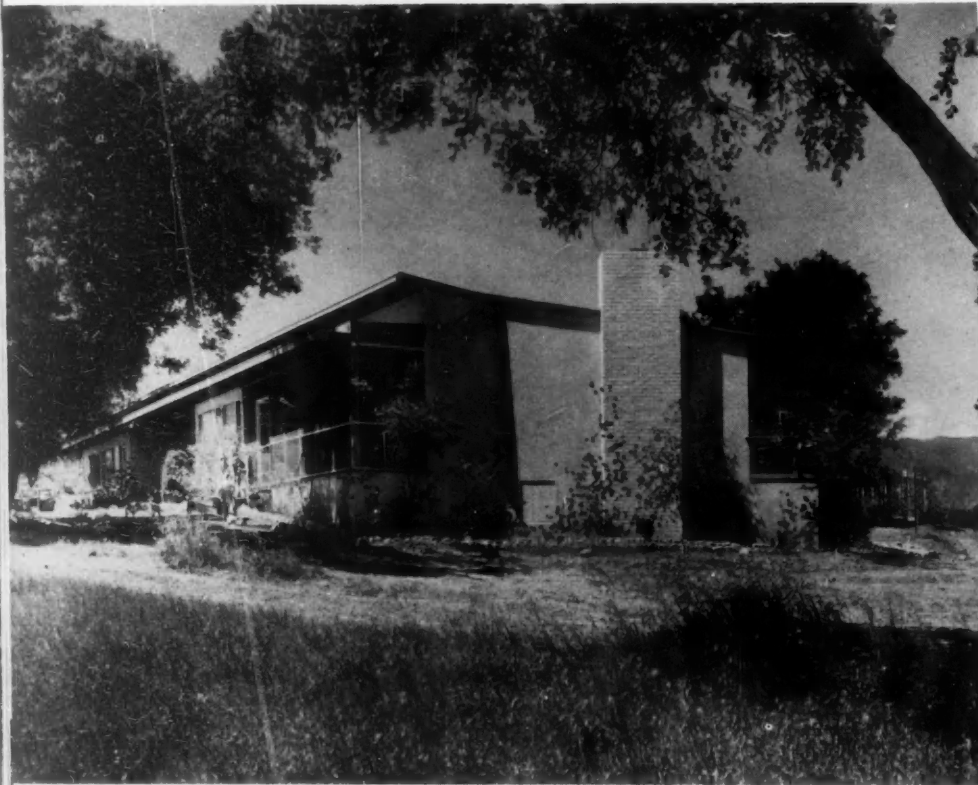
Mr. and Mrs. James Vigeveno

**LOCATION:**

Ojai Valley, California

**DESIGNER:**

J. R. Davidson





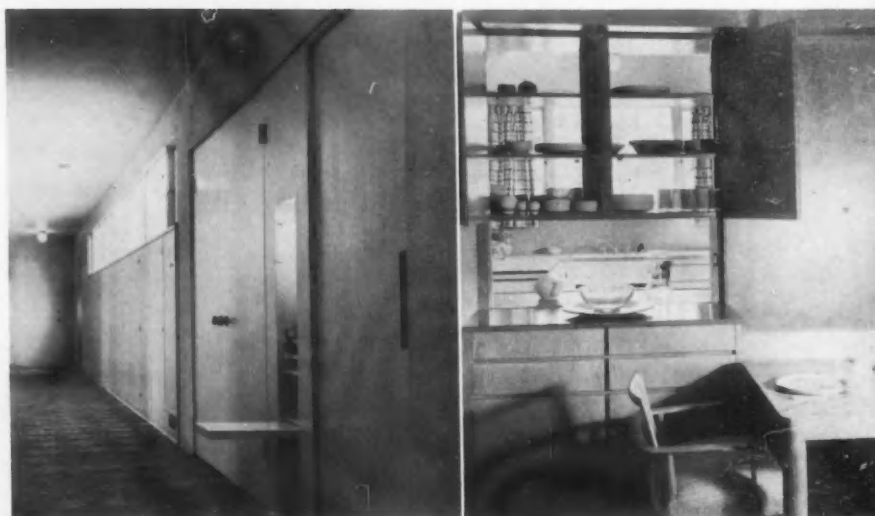


Photographs by Julius Shulr

● This house, built as a vacation house for a busy family, was placed among the old oaks upon the highest part of the two-acre site. An ease in living, view, existing trees, and exposure directed the planning and design of the house.

Ample glass walls in living-dining room allow full view of the mountains to the northeast and the valley to the southwest. All bedrooms are exposed to the southwest ocean breezes. Bedrooms 2 and 2a are very small in order that they can be converted into one large room in the future. This conversion can be made simply by removing the T & G division wall. The kitchen is centrally located in direct connection with the dining space and porch with easy access to the entrance.

The built-in furniture and dining room table and chairs were especially designed by the architect.



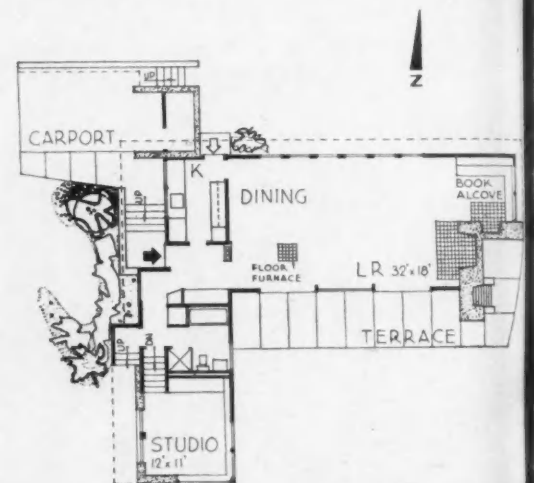
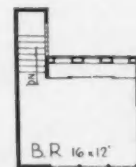




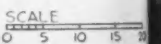
## HOUSE IN OKLAHOMA



SECOND FLOOR



FIRST FLOOR



### OWNERS:

Mr. and Mrs. Henry L. Kamphoefner

### LOCATION:

Norman, Oklahoma

### ARCHITECT:

Henry L. Kamphoefner, A.I.A.

The architect-owner is professor of architecture at the State University. The over-all plan shows careful study of all of those elements of materials, need, and site that were necessary to satisfy him in his dual capacity.

The plywood used inside and out is Douglas fir. The exterior siding, both horizontal and vertical, is redwood. The soffitt of the overhangs and the interior cabinets and bookcases are resin bonded plywood. The stone used is native limestone from mountains of the region and is light tan in color.

The roof overhangs were designed to control the sun. The floor plan is simple and straightforward and makes adequate provision for an indoor-outdoor type of living through large openings to a living room terrace which includes an outdoor fireplace. The downstairs studio is far enough removed from the normal activities of household living to assure privacy. The living room, 32x18, provides ample space for dining and recreation.

The general scheme has been successfully realized and represents one of the best examples in contemporary architecture in the region.







# new developments

## Builders of the West Program—"Build the West to Build the Nation"— Attracting Attention and Support in All Parts of the United States

By B. F. Modglin

President of Builders of the West, Inc.

From all over the Nation messages are pouring into the regional offices of Builders of the West in San Francisco, asking:

What are the objectives of Builders of the West?

Who is behind your organization?

Are you confining your representation to any special group?

Is your organization political?

I welcome the opportunity afforded me by Arts and Architecture to answer these queries.

You have read and heard a great deal about postwar planning, of the urgent need for business, industry and finance to join forces to tackle the serious problems which will confront us in the critical adjustment period from war to peacetime production.

Unfortunately, little has been attempted in the way of action. That is, until Builders of the West organized.

Builders of the West is geared for action. In fact, we have already gone into action. The distinguished senior senator from Nevada—Pat McCarran, recently coined a phrase—BUILD THE WEST TO BUILD THE NATION. That is exactly what Builders of the West propose to do.

Builders of the West was organized and financed by the construction industry. The original sponsors, including myself, long ago recognized the danger of unpreparedness in the critical period when war production ends and our boys return home after defeating the enemy on the battlefields of the world.

We are determined to do everything within our power to retain and expand our wartime industrial and population gains. It can and must be done. The war has boomed our industrial gains by twenty-five years. And we can, and perhaps will lose the vital gains in twenty-five minutes after hostilities cease unless western business, industry and finance join with Builders of the West in an all-out fight to save them.

Here are our objectives:

Attract new business and industries to the eleven western states. This means bigger payrolls; greater opportunities.

Development of our natural resources by establishing processing plants to consume our rich store of raw materials.

Lower, State, County, Federal and Municipal taxes to encourage the expansion and development of business and industry.

Operation of reconverted war plants by private industry.

Construction of new highways and roads as well as a major airport development program to bring the cities of our fabulous western domain closer together; to open new avenues of trade.

You will undoubtedly admit that Builders of the West have taken on a very ambitious program; a big program. This program can and will crystalize into reality providing the business and industrial resources of the west join with us.

As soon as we have expanded our representation and increased our finances, Builders of the West will launch an intensive and intelligent advertising program geared to the exploitation of our rich resources and consumer markets as a basis of attracting eastern industries to become our neighbors in the west.

We want every business and industry in the western states to join with our new and timely organization. I want to take this opportunity to extend an invitation to our western leaders to write to me personally regarding Builders of the West. It will be a pleasure on my part to tell them about this new and timely organization. We must act now to erase the threat of unemployment and its sinister ramifications in the postwar period. We must work now to make secure our American way of life by creating jobs and prosperity when war production is no longer needed. Can we count on your support?

Today, the west stands on the threshold of industrial empire. Eastern firms, eager to expand their operations and increase their sales in the new and rapidly expanding population centers, particularly along the Pacific slope, are now looking toward the eleven western states with sincere enthusiasm.

Many important firms have already purchased factory sites and announced plans for postwar construction. What does all this mean to our rich west-

*B. F. Modglin of San Francisco, president of Builders of the West, makes a clear cut statement of its aims and purposes. Mr. Modglin, a native Californian, is vice president of MacDonald & Kahn, Inc., San Francisco. He has supervised the construction of projects totaling hundreds of millions of dollars during the last 25 years.*

ern domain? It means that the West has arrived, so to speak. It means more than that. It means that the West must now be reckoned with as a new and growing industrial empire.

We are extremely happy to have played a part in development of the west and its fabulous resources. Speaking for the construction industry, I want to pay tribute to the magnificent job it has done to build America; to provide employment; to cooperate unselfishly in every construction undertaking in and out of the building field.

And the construction industry, having hung up a war record for which it may justly be proud, is ready now to do its full share in postwar development. Builders of the West, Inc., is proof that the construction industry will play a prominent part in new development. We seek no personal credit or glory. We hope that the day is at hand when every phase of our competitive free enterprise system will be represented by Builders of the West and will develop the program we have launched to BUILD THE WEST TO BUILD THE NATION.

Establishment of new industries in the eleven western states will mean employment for our returning service men and former war plant workers and that means prosperity and security—and that is exactly what our boys are fighting for on the far-flung battlefronts of the world. While our boys on land, sea and in the air are liberating other peoples, we, on the home front, must do our part and more to secure our liberty in our own great nation.

There is no time to waste in preparing for the future; for the critical period of adjustment ahead. It is up to us to act. We must have jobs ready; we must be prepared to turn the switch that will set in full motion the wheels of peace-time industrial progress. And we can accomplish this by joining wholeheartedly in a constructive program of western industrial development. The great \$200,000,000 steel mill at Geneva, Utah, is the key to western development. We must not permit this plant to become idle in the postwar period. It was built for the government by the United States Steel Corporation and is at present being operated without profit by a subsidiary of this company.

Many western business and industrial leaders are of the opinion—and I concur with them—that the government should voluntarily open negotiations with U. S. Steel for the purchase of this property so that we in the west can be assured of its postwar operation.

Personally, I would like to see U. S. Steel acquire this plant for the reason that its brilliant record in war production proves that it has the "know how" when it comes to manufacturing steel and also that it has the finances to insure employment and successful operation.

In closing may I suggest that western industrialists and business leaders take stock on the many government-owned war plants with a view of converting them to peacetime civilian goods production. Builders of the West will gladly cooperate with business in negotiating with the proper authorities for the purchase of these plants.

### CENTRAL HEATING '20' BILLION DOLLAR POST-WAR CHALLENGE By ROBERT L. FITZGERALD

Vice President and General Manager, The Duluth Steam Corporation,  
Duluth, Minnesota

At least one lasting economic and civic benefit that society will derive from the war activity is a central utility steam service to serve the steam and heating needs of commerce, industry and home. Gas, water and electric utility service has been accepted as a natural fact for so long that few people today remember when the domestic water supply was pumped from the well. Fire-wood had to be cut for the kitchen stove and oil lamps had to be cleaned and filled daily to supply the light after dark.

The heating problem, the most costly and the most annoying of all the domestic utility services, has progressed from the open fireplace, the Franklin stove, the base burner to the basement furnace or boiler with proper distribution of heat throughout the house. Certainly the heating methods have come a long way since the open fire of the cave dweller. All of the several styles of heating have influenced architecture and construction of the particular periods.

The cave man cut a hole through the top of the hill to vent the smoke from the open fire on the floor of his cave. The principal architectural feature of English homes and buildings over a very extended period was the numerous ornately capped, single, double



and triple vented chimneys that extended from the roof of every occupied structure.

The Franklin stove and the base burner left its marks on American buildings of the last half of the nineteenth century, so also has the present basement heating plant called for an expensive basement construction in all modern homes. This basement adds substantially to the cost of dwellings, and more often than not, provides only a disorderly catch-all and fire hazard in addition to the heating plant.

**—Why a central plant on government projects—**

Our present heating methods are such a marked improvement over the methods and results of one hundred years ago that society has been content to rest on its oars for the past forty years. Certainly in this one case American ingenuity and commercial enterprise has been guilty of unjustified delay in exploiting progress in the engineering arts to better serve the urgent comfort needs of urban society. In fact, this is one case in which political bodies have been more alert, more progressive and smarter economically than private enterprise. Forty years ago state universities and other states institutions discovered that an extensive group of buildings can be heated much cheaper and much more satisfactorily with one central boiler plant and an underground piping system, to deliver the steam all over the area for use in the various buildings. Twelve years ago the Federal Government recognized the economic wisdom of such a heating method and promptly built a central boiler plant and an extensive underground distribution system to serve all of the government buildings in the National Capitol. With these examples before them and the experience gained in construction and operation, it was quite natural that they were quick to specify such a central steam heating utility for the numerous war plants, military and naval training centers.

**—Influence of central heat on returning servicemen—**

In these training centers millions of men discovered and realized for the first time that steam for space heating and industrial process can be made available as a carefree utility service just the same as water, gas and electric service, which they have always known and accepted as natural facilities. The men that passed through these training centers will shortly return to civil life with new ideas, new courage, new energy, new acquaintances and new determination. They will be quick to see the golden opportunity in the construction and operation of these steam utilities in all of the cities, towns and villages, particularly in the northern three-quarters of the country. These returning soldiers and sailors will support, build and operate these long overdue steam utilities.

**—Who are the capital investors—**

The amount of money required for such construction on a national scale will reach an important total, probably twenty billion dollars. This item sounds astronomical, but its magnitude shrinks when one considers that it represents just about the amount of money that insurance companies and other investment institutions must find a job for every two years. The only competitors that are now in sight for these huge investment funds are the housing constructions necessary to make up the deficit and the coming electrification of the American railroads. All other major financing that could be a factor in absorbing these huge accumulations are now either refunding operations or are financed from depreciation reserves.

The armed forces contain not only engineers and constructors to design and build these utilities, they also have their quota of men from the financial underwriting houses. Many of these men observed with some fear and uncertainty the far reaching changes that have slowly but persistently taken place in the bond business. They realize only too well that entirely new outlets for long term investment money must be opened up if the investment banking business is to be anything more than a shadow of its former self and is to be salvaged as a self-respecting business from the ravages of internal corporate reserve financing and private deals direct with insurance companies.

Many of these investment banking men well remember the bond man's paradise that existed during the merger and expansion period of the electrical industry. Just as soon as these bond men dig into the basic facts and fundamental economics and fully realize that the potential steam utility projects will produce more revenue than the combined water, gas and electric utilities, and will require capital plant equal to the capital investment of these combined utilities, just that quick will they recognize and grasp the opportunity to restore their chosen profession to its old position of influence and self-respect.

When these investment bankers come to this sound conclusion, the promoters, engineers and constructors will have no trouble finding the long term money necessary to build these long overdue utility plants. The bond underwriters will be forcing this long term money on every reputable group that has the necessary skill and ability to design, construct and operate these steam utilities.

It is well to keep in mind the fact that long term investment funds are now well established at an interest rate of three per cent or less, with a rate of two per cent not entirely out of the range of possibility. Interest charges on investment money constitute thirty-six per cent of the necessary service rate to support a steam utility. The reduction of bond interest rates from six per cent to three per cent immediately permits a reduction of eighteen per cent in the service rates and that removes all possible doubt as to economic soundness of the business.

The insurance companies, largest source of investment money, have acknowledged the economic soundness of central steam utilities by providing such central steam service for the extended housing projects which they built in

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New York before the war and have planned for construction in the post-war period.

#### —Reduction of fire risks—

The insurance companies have a two-way interest in the development of these steam utilities. Their first interest would be as an outlet for an embarrassing accumulation of investment funds. Their second interest, but a very important one, is the removal of the largest single fire hazard. Fire insurance statistics show that twenty-five per cent of all fires originate from the local heating plant or its accessories. The introduction of steam from a pipe in the street to do the heating would not only entirely remove this serious hazard to life and property but it would introduce into every home and building the most effective and efficient fire extinguisher known to the profession. Steam is one of the very few fire extinguishers that will promptly smother an oil fire and it has been used for this purpose for many years in industrial plants and aboard ships. Steam will not only smother a fire quickly and effectively, it will do it with the least amount of damage to the building and its contents. Certainly these features hold important economic advantages for fire insurance companies in the way of greatly reduced payments of claims for losses.

#### —Comparable economic structure—

A very natural question is whether or not such a steam utility can economically fortify itself against the ravages of isolated competition. The answer is definitely, yes. A modest amount of arithmetic will convince anyone that it does not require as much money to build one boiler plant with the connecting pipe lines as it does to build several thousand separate plants with several thousand chimneys to do the same job. Whether the fuel used be coal, oil or gas, it is almost universally true that the large industrial user buys his fuel delivered for just about fifty per cent of what it costs the small

domestic user. The burning of this fuel in a central boiler plant under the skilled direction of a professional combustion engineer will in general produce fifty per cent more steam from the same unit of fuel than will the numerous small plants operated by the layman. Half of this increased efficiency will be absorbed in distribution line losses. The resultant saving is more than adequate to assure economic advantage against any competition that can be offered by isolated plant operation.

#### —Affect on present and postwar architecture—

The availability of this steam utility service will certainly open up new freedoms for the architect in designing and building of homes and buildings. Chimneys can be entirely dispensed with and basements can be entirely eliminated. Where basement space is desirable it can be completely devoted to useful purposes, recreation and game rooms, or in many instances it can be made into an attractive kitchen and dining room. This change will make for decidedly better and more adequate dwellings at lower costs.

#### —Central heating changes living pattern—

The availability of such a central steam utility service can easily change the pattern of living. It is a recognized fact that many people choose an apartment to live in to be rid of the fire hazard to life and property and the responsibility of tending the heating plant. A great many people of advanced years give up their comfortable roomy home with its attractive garden and accept the cramped, regulation bound, cave-like quarters of an apartment just to be rid of the responsibility and the fire hazard of a heating plant. Others, less well off financially, give up their homes and move in with the children for the same reason. The availability of this central steam utility service will permit this multitude of people to live out their declining years without fear of fire or burdensome responsibility for the heating plant.

#### —Immense foreign market and rehabilitation program—

In planning the rebuilding of the war destroyed sections of London and other English cities, the British planners have very definitely in mind the construction of steam utilities to serve the heating needs of these new buildings.

Many American cities are planning peacetime demolition of extensive slum and socially undesirable areas to be followed by re-building of these areas with modern dwellings and buildings. Any forward looking architect, charged with the responsibility of re-building these slum areas, will greatly increase the prestige of the profession, accelerate economic progress and begin an everlasting construction service to society when he incorporates in the plans this progressive concept and provides clean, central steam service to rebuilt areas.

Many of these slum clearance projects will get under way before the steam utilities are constructed in some cities, but the housing projects should be built so that the central steam service can be later served by the city-wide steam system without major expense in the change. A central steam supply can be readily adapted to serve warm air, hot water or steam heating systems regardless of which system the architect chooses for a particular job.

#### STRAN-STEEL-PIERCE FOUNDATION

Trustees of the John B. Pierce Foundation today announced an arrangement by which many of the research developments and products of its laboratories will be made generally available to the public through the Stran-Steel Division of Great Lakes Steel Corporation, Detroit, Michigan.

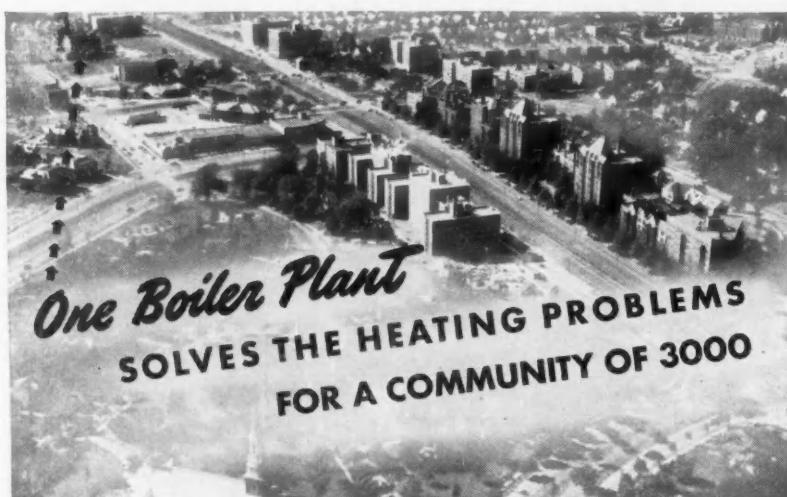
The Pierce Foundation has experimented for years with the pre-engineered house and its utilities, especially heating, ventilating and sanitary equipment. Many thousands of Pierce Foundation designed houses have been erected in connection with the war effort. The Stran-Steel Division, which is the sole manufacturer of the Navy's famed Quonset Hut, is today engaged one hundred per cent in war work.

However, the possibility that the war in Europe may end in 1944, bringing a tremendous demand for shelter in many sections of the United States as well as in bombed-out areas of Europe, has made it important for the Pierce Foundation to have its research developments promptly materialized and made accessible to the public. Joseph F. O'Brien, general manager of the Pierce Foundation, said. The agreement with Stran-Steel, a leading fabricator of steel buildings and building products, is expected to provide such an outlet.

Association of the engineering resources and productive capacity of The Stran-Steel Division with the research facilities and experience of the Pierce Foundation will help solve many of the most perplexing problems of post-war house production. Funds for carrying on the activities of the Pierce Foundation are provided by an endowment created by the late John B. Pierce, a prominent industrialist.

#### GENERAL CONTROLS NEW YORK BRANCH

The New York Factory Branch of General Controls, Glendale, Calif., manufacturers of automatic pressure, temperature and flow controls, has occupied new and larger quarters in the Architects Building, 101 Park Ave., New York City. According to Branch Manager John Hammond, two main reasons prompted the move: (1) Increasing demands for General Controls' products; (2) Better service to customers. In line with General Controls' expansion program, the Cleveland Branch also moved into new quarters recently at 3224 Euclid Avenue, Cleveland, Ohio, with Branch Manager L. E. ("Rusty") Wetzell in charge.



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Section of Ric-wil prefabricated insulated steam conduit being lowered into shallow trench for steam connection to a new apartment at Shaker Square.

#### Central Heating at Shaker Square, Cleveland, owned and operated by the Shaker Co. suggests an ideal plan for post-war community development.

Fifteen years ago the Shaker Square district was planned by the Van Sweringen interests along lines now being considered by many communities for post-war development. A heating plant large enough to serve the entire district was erected and Ric-wil underground steam conduit was installed for future connections. . . Time has proved the wisdom and foresight of the original planners. Today, this one boiler plant supplies heat and hot water through more than 10,000 feet of Ric-wil Conduit to 700 apartment and multiple family dwellings, 45 stores, 30 office suites, a large tavern, a restaurant, a bank, a large theatre and 2 service stations.

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**SOUTHERN MILL CELEBRATES 25 YEARS**

It is only in recent years that the general public has been given much information concerning the prefabricated house. This causes most people to believe that prefabricated house manufacturers are practically infants in the building industry. It is interesting, therefore, to check up on some of the pioneer prefabricators, and see how long they have been turning out factory-built houses.

One of the pioneers of the prefabricated homes industry, the Southern Mill and Manufacturing Company, Tulsa, Oklahoma, made its first factory-constructed house in 1919. Under the leadership of Walter Ahrens, and his brother, George, Southern Mill has grown from a small company employing only a handful of men, to a large industrial organization with over 200 employees, and a plant containing over 150,000 square feet. The principal plant is located in Tulsa, and branches are operated in Longview, Texas, and Wichita, Kansas.

Like most manufacturing plants today, Southern Mill is, and has been, devoting most of its efforts to producing for the government. To April 1 this year, the company had produced a little more than 4000 units for war housing. These were 4 and 5 room homes and were completely equipped with modern baths and kitchens.

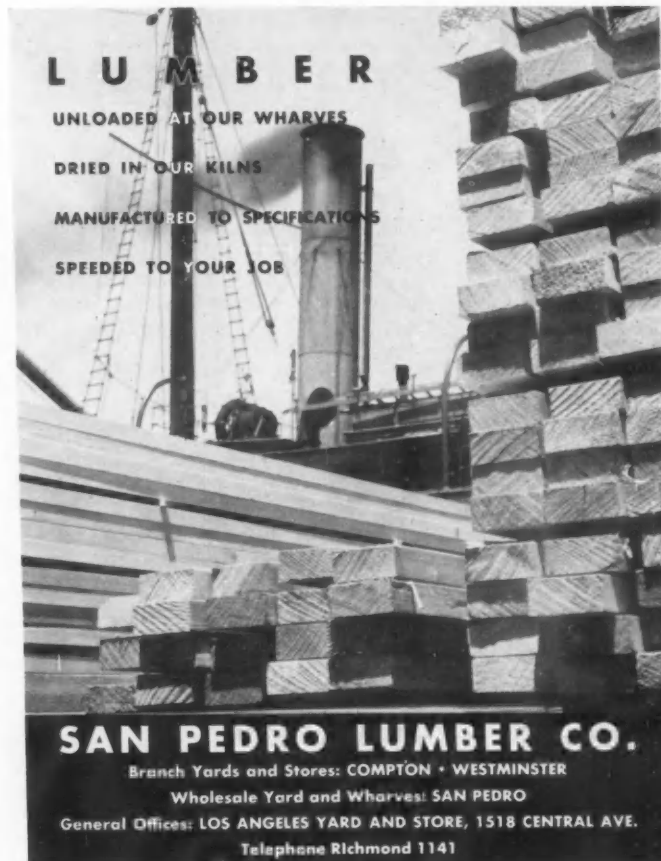
The first prefabricated, demountable houses built by Southern Mill were made for use in the Oklahoma oil country. As most of the oil fields were located many miles from paved roads and sometimes a hundred miles from a railroad, it was necessary to design a house that could easily be moved by truck, set up by semi-skilled or unskilled labor, and readily knocked down and transported somewhere else when the oil field was abandoned. It was with this thought in mind that the Messrs. Ahrens constructed their houses of 4'x8' wall sections that could ride on the flat bed of a truck, and be handled by two men. They christened their new prefabricated house—“STURDYBILT,” a trade-name that is well known throughout the country.

The first ones manufactured looked much like the average small cottage that was being constructed in any American town at that time. As styles in architecture changed Southern Mill kept pace with the trend, and today the STURDYBILT house is as well designed as any popular priced custom-built home.

Southern Mill maintains its own architectural and engineering staff. The men on this staff are constantly working on present improvements for the STURDYBILT house, as well as new designs suitable to be used in the future. Great care must be taken in selecting designs and in specifying materials that go into STURDYBILT houses, because each building must be so designed that it can be taken down and erected on another site, without harm to the prefabricated sections. A great many STURDYBILT houses are also erected for permanent use.

Southern Mill's prefabricated houses have been designed to provide permanent housing, that is architecturally attractive, neatly finished, and comfortable. From the time the first STURDYBILT house was constructed, only the finest materials have been used. Curtis Silenite windows and doors, and Johns-Manville rock wool insulation and roofing material are now used in all STURDYBILT houses. The company realized long ago that beauty and smart styling was just as necessary to a buyer of a home, as the quality of material or excellent workmanship. That's why Southern Mill designers, in planning for the future, are keeping in mind the family who will actually live in the homes of tomorrow, by providing new beauty and convenience for the post-war STURDYBILT house.

The management of Southern Mill and Manufacturing Company, backed by 25 years of experience of building and distributing STURDYBILT prefabricated houses, is now studying plans that may allow them to establish a post-war marketing and dealer set-up that will make these homes available to families all over the country.



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### MUSIC IN THE CINEMA

continued from page 13

consonant texture of traditional music, and will therefore easily associate any deviation from the norm with eerie, ghostlike or mystical episodes on the screen, film composers call for electric violins, Hammond organs, Novachords and the like whenever the story leaves the realm of reality. A lack of overtones in the sounds produced by these instruments makes them acceptable concomitants to the *Hound of the Baskervilles* type of story. One need only recall the *Inner Sanctum* mystery dramas on the radio, with their preternatural background of music by a Hammond organ, or the uncanny effect gained by Franz Waxman in *Rebecca*, when the slightly insane housekeeper (Judith Anderson) shows Joan Fontaine the forbidden part of the mansion, and the ghost of the former mistress, Rebecca, seems to pervade all the house. Two orchestras were used here, one superimposed upon the other, one of normal size and quality, the other small, with a Novachord. It was as if a live person and a ghost were in juxtaposition.

—WALTER H. RUBSAMEN.

### BOOKS

(continued from page 11)

writing; also, it appears in Mann's. One wonders whether this picture of Gide is evolved from Mann's subconscious preoccupation with the Faust legend, or whether that legend was so deeply imbedded in Gide's mind that he actually lived it. It has always seemed that there was more of Mephisto than of Faust in Gide. Mann may have read into him something that is not there. On the other hand, he may have perceived what others have missed. In either event, he is likely to lead to a re-evaluation of the angel-demon of modern French letters, and there is great value in any book that promotes mental housecleaning.

Mann deals understandingly with Gide's misadventure in communism. The sardonic mind, visioning the aging Gide's hopeful pilgrimage to what he expects to be a Soviet Utopia, might find it parallel to the Roman journey of hapless Amedee Fleurissoire, which Gide himself has recounted with a sort of merciless pity in *Les Caves du Vatican*. Gide is of sterner stuff than Amedee, but each was an idealist thrown against the barbs of reality, and neither was fully equipped for the ordeal. Mann interprets the whole episode reasonably. "With generous naivete and disarming innocence," writes Mann, "he confounds his solitary vision with a political orthodoxy." The juxtaposition of innocence with Andre Gide is startling, but, on due consideration, reasonable. Mann pictures him throughout, somehow, as the Puritan Pilgrim—doggedly honest even in his vices.

To return to *Les Caves du Vatican*, Mann is one of the relatively few commentators who have given this work its just place among the writings of Gide. Even such a shrewd analyst as Rebecca West came a cropper in dealing with *Les Caves*, which moves like a brilliant conflagration through the shabby structures of social hypocrisy. *The Return of the Prodigal Son* likewise gets appreciative recognition from Mann such as it has had from few others. Whether you run hot or cold about Gide, you should make the acquaintance of Klaus Mann. He's with our armed forces now: his future books are something to include in your post-war planning.—PATTERSON GREENE.

### DESIGN FOR USE

(continued from page 25)

evidently made and sold on the merit of its performance, could not avoid a few decorative touches.

The persistence of discord between function and form in radio cabinets is particularly surprising since the first portable radio, frankly designed as a service instrument, was commercially successful over ten years ago. Since then various models were evolved that incorporate in their forms the consideration of such basic factors as economy of construction, visibility of dial and refine-

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ment of control. In the case of instruments where portability is not essential, efforts have been made to incorporate them organically and inconspicuously into home equipment.

Telephone instruments are not for sale. They are supplied to the customer as incidentals of the service and are therefore not subject to the pressure of competitive merchandizing promotion and to "styling for sales appeal." The freedom from competition on the sales counter permitted the telephone, after a few experiments in bizarre decoration, to retain its structural form, but it also eliminated the economic need for constant scrutiny of function.

The examination of the technology and function of all devices essential for modern living that is now part of the systematic training of designers has recently developed new forms for the telephone such as the experimental model shown in the exhibit.

In the model typewriter technological considerations of production are combined with a study of hand-fitting form. Because typewriters are generally accepted and therefore sold as service instruments and because no essential changes have been made in their mechanics during the last fifty years, their honest and structural form has remained basically the same. The designer's contribution to their development can be seen in the latest models where dust-proofing, protection of delicate parts and economical production methods were used for the creation of a compact and pleasing shape.

The application of the typewriter principle to specialized instruments, such as the shorthand typewriter, stimulated re-examination of its functions and resulted in new advances like the re-arrangement of symbols on the keyboard and the reshaping of the keys which contribute to the relief of the operator from physical and nervous strain. The same stimulation of form by a new scrutiny of purpose is shown in the dictaphone.

Most of the electric light fixtures sold to the consumer today are imitations of candle and gas fittings. They are conceived as decorative objects rather than as efficient instruments of illumination. By contrast the purely functional fixtures, produced for commercial, industrial and professional purposes, have developed into organic design of the highest order.

#### THE RANGE OF PLASTICS

The technology of modern plastics and the mold are the greatest single influence on the shape of useful objects in the modern world. Until recently the use of many of our traditional raw materials was limited by their inherent characteristics. Wood, for example, could only be shaped by hewing or cutting before modern technology gave it entirely new properties. Today the solid plank has become a laminated sheet that can be bent and finally molded into curved forms of great strength and elasticity. It can be disintegrated and reintegrated into new homogeneous materials. This revolutionary step, which reduces waste and increases usefulness, is the direct result of the new technology of synthetics.

Sheets of wood bonded by plastic material can be bent with ease and molded into complex curved shells that derive increased strength from their shape. The production of large elements of this nature, required for airplane and boat building, was made possible in the last few years by the development of low pressure molding which substitutes an economic pneumatic mold combined with heat for the expensive and cumbersome metal dies of earlier processes. One-piece molding of large complex units also eliminates the need for laborious assembling of parts.

Materials of varying properties may be bonded together and pressed into the same shape in a single mold by using the new low pressure process.

The same technic enables us to combine with plastics, and to process in one single operation, many different materials of different properties.

The impregnation of various traditional materials with plastics increases the range of their application. Thin and light wooden tubes replace metal ones. Soft wood can be made into hard wood. The most delicate cane rod becomes nearly unbreakable. Paper becomes resistant to heat and humidity, adequate to protect ammunition and strong enough to serve as a fuselage door, a gunner's seat and an engine cowling.

Soft sisal fiber impregnated with plastics becomes the base of a structural material of great economy and considerable strength and lightness. The sisal mat is roughly shaped and sprinkled with powdered plastic before it is laid into the mold where the final

form and the new material are produced in one operation. The simplicity of the process and the homogeneity of the material demand a form expressive of these qualities. There is no attempt to imitate wooden ribs and planks in the boat models. Why should the seams and hatband of the traditional toupee be reproduced in the helmet?

Plastic materials invented shortly before the outbreak of the war have so far found practical application only for military purposes. The sunburn hood, bag, and the boat for which a model shown in the exhibit was designed, are made of waterproof material that combines strength, lightness and great elasticity and is impervious to climatic conditions. When deflated or emptied, these objects require only a minimum of storage space. The pneumatic seat of the experimental chair is made of the same material.

Objects composed of several parts, such as the Army bugle, may be produced quickly and economically by the new injection process. All parts are manufactured simultaneously in a single die containing several molds connected by channels. These are filled under pressure with liquid plastics. When set, the pieces are broken apart and finished.

The first attempts to use plywood and bentwood as materials for furniture goes back to the early days of quantity production. The clamor for conspicuous decoration then relegated them to use in offices and service quarters. But the re-evaluation of a chair as an instrument of effective body support led not only to the development of highly specialized forms of occupational furniture but influenced the shapes of chairs in the home.

Analysis of body position in relation to various activities resulted in new forms designed to increase efficiency of performance, to protect health, and to give a maximum of relaxation. The traditional method of obtaining comfort through "stuffing" that, at its

(continued on page 40)

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## DESIGN FOR USE

(Continued from page 39)

worst, filled our drawing rooms with unwieldy monstrosities, gave way to the body-fitting form of the chair structure itself and made it possible to combine comfort with lightness and elegance.

Present day need for cheap and light furniture for military and temporary housing purposes has produced designs which are based on maximum economy of material and minimum space in transportation.

The growing recognition that a house is a problem of inter-related functions makes us now think of home equipment as components of a unit of space rather than as separate esthetic and technical problems. Modern industrial technology applied to this field will give industrial design its greatest opportunity.

Considerations of functions applied to the house as a single problem shifts interest from individual objects to the basic purpose of that object. This shift of interest is expressed in the subordination of the individual problems of lighting fixtures, heaters, refrigerators, stoves, and pieces of furniture to the principles of illumination, climate control, food preservation, body support, and storage as applied to the whole house.

The acceptance of the closet as a replacement for the wardrobe is the most evident example of this trend of thought, and the growing tendency to unite closely related devices in formal as well as functional units has led to experiments with the replacement of separate bathroom fixtures by prefabricated and pre-installed sanitation units.

Haphazard assembling is gradually making way for purposeful design of basic house equipment, which is realized either through integration of separate parts or through installation of industrially produced mechanical cores around which other elements may be arranged.

In the world of modern technology, when techniques and related problems become rapidly obsolete, imaginative thinking is as essential as technical knowledge and discipline. Using easily obtainable flexible materials such as paper, wire mesh and plastic sheets, the student develops a faculty for imaginative shape-making in three dimensions.

The demands of war for speed and volume of production and for utmost efficiency of fighting tools has given us new and better materials and techniques. The machine capacity of America has been greatly increased and at the end of the war we will be left with vast resources of knowledge and industrial power.

The constant reduction of the price of synthetic materials and the manufacturing cost of articles made from them multiplies the purposes for which they can be used.

We have used technology on the highest level of which we are capable for purposes of war. If industrial design is willing and permitted to assume its responsibility toward society as a profession as well as a trade, we shall use our technology equally well for purposes of peace.

FROM MATERIAL COURTESY THE MUSEUM OF MODERN ART.

## CHARLES IVES

continued from page 20

From the first his songs were his own and independent, with something of convention but no fashion. He knew the literature of the German *lied*; *Ich Grolle Nicht* (*I'll not complain*), written in 1899, retains the German poem with the English. At the turn of the century he broke also with convention, reaching the full power of his eloquence between 1910 and 1915 (*General William Booth Enters Heaven, Concord Sonata, Holidays—First Orchestral Set*). During 1920 and 1921 he revised for piano the accompaniments of many songs originally composed for symphonic orchestra and for a variety of extremely unusual chamber combinations (two flutes, cornet, violas, and organ; trumpets, clarinet, saxophone, piano, and four violins; four basset horns). Similar extraordinary instrumental combinations fill out his symphonic scores (a solo piano plus a pair of orchestral pianos; a zither; even a Jew's harp). *Hallowe'en* for string quartet completes itself *ad lib.*, the finale being repeated faster and faster with paired combinations of the four instruments. Ives is no stickler for exact performance. When asked how a passage should be played, he answers: play it as you see it.

The *Second Sonata* for piano (*Concord, N. H.*, 1840-60) is the

largest work of Ives that has reached performance. Even so conservative a critic as the late Lawrence Gilman declared without qualification that this is the most important composition American music has produced—one wonders what would have been his reaction to the symphonies. A performance of *First Set* for orchestra in 1928 won extravagant Sunday morning praise from Olin Downs. What laziness, what evasiveness, what spiritual cowardice have kept this not very difficult work out of the repertoires of our large orchestras! This is our native music; we have every right to demand that it should not be kept from performance. It should be played constantly and at once. End the regular farce of offering as American compositions the lightest, the least characteristic, the safest, the ready-made, the pastiche!

Performances of the *Concord Sonata* by John Kirkpatrick in the East and by Frances Mullen in Los Angeles have brought to many listeners a new understanding of the size and quality of American music. The sonata is in four movements, each characterizing a sage of Concord Village. The first movement (*Emerson*) was begun as a piano concerto. With the economy of structural genius Ives introduces the two main themes of the entire work in the first measures; the third principal theme, expanded out of Beethoven's first theme of the *Fifth Symphony*, immediately follows. In large sections alternately denominated *prose* and *verse*, a manner invented by Couperin for his *Preludes*, the music sets forth an abstract conception of Emerson as mind. The second movement (*Hawthorne*), a scherzo of equal proportions, suggests "wilder, fantastical adventures into the half-childlike, half-fairylike phantasmal realms," haunted by the sense of pervading sin that underlies the Hawthorne tales. One hears the little organ of a parish church, strange variations on well-known American melodies. The third movement is a tone-recreation of the Bronson Alcott household, recalling with love "the little spinet-piano on which Beth played the old Scotch airs, and played at the Fifth Symphony." The final movement, which ends in evening quietness, is a wandering with Thoreau by Walden Lake. "His meditations are interrupted only by the faint sound of the Concord bell—'tis prayer-meeting night in the village. He goes up 'the pleasant hillside of pines, hickories,' and moonlight to his cabin, 'with a strange liberty in nature, a part of herself.'" I have quoted briefly from the book Ives wrote to accompany and mark the meanings of his *Concord Sonata*, not because the music needs this program, but because it is in words the peculiar idiom of Ives. In words as in music Ives is the brooding transcendental thinker and poet. This language is congenial in his mind because it is the native New England language. But it is not the whole of Ives. He is larger than this language; he broadens to more than American significance.

In successful programs devoted entirely to the music of Ives' *Evenings on the Roof* has presented many of his songs, the *Concord Sonata*, and three of the four violin sonatas. The *Second Violin Sonata* and the *First Piano Sonata* are being edited for performance from the manuscripts. The *Third Violin Sonata*, prepared for publication by Ingolf Dahl, who has played it in many performances with Sol Babitz, violinist, will appear in an early issue of *New Music*. The *Concord Sonata*, musically far in advance of its time, containing many innovations that have since become technically accepted, was composed around 1912. Ives continued composing until some time after 1925. In 1930, a sick man, he retired from business. Sickness has gradually removed him from his friends. His mind continues fiery and active. Admiration of his work has been increasing with the years. Among younger composers he is now acknowledged to be the greatest figure in American music. His wife, Harmony, named as if to express the myth that will some day enshrine his art, during recent years has spoken for Ives in correspondence with the world. A brief note from her that came last Christmas: "This is our little Methodist church where I worship—Mr. Ives would if he could. We hope you are well—thank goodness for children to be happy at Christmas." Enclosed with the note was a photograph of a small white frame New England church.

The seventieth anniversary of Charles Ives should be a national festival. It is a curiosity of our national adolescence that we should have rendered homage instead to the far-off genius of Sibelius. In honor of Ives, *Evenings on the Roof* will devote a portion of the coming season to the performance of his sonatas and his songs. America needs his music and his spirit.



# STATE ASSOCIATION OF CALIFORNIA ARCHITECTS

■ Report of a talk given at various Home Planning Institutes by Robert E. Alexander, A. I. A.

Some time ago, a steel sash manufacturer sent a questionnaire to us architects to get our opinion on the size and shape of windows. He went into great detail regarding glass sizes, muntins, and the overall sizes of windows. He was attempting to arrive at standard sizes and shapes to be used by all steel sash manufacturers after the war. He fondly dreamed of manufacturing steel sash for the next fifty years, in a few standard sizes, cheaper than they had ever been made before. This objective may be worthy, but if this is a sample of his thinking, he might better go out of business now, rather than gradually strangle to death through shrivelling of the foresight. This is no time to argue the merits of coordinating steel sash with brick sizes. Will we use brick or steel sash at all—or glass, for that matter? A clear plastic, having the best qualities of glass and none of its hazards is being developed. Sheets 4' x 8', or many times that large, may be stamped out or molded in one operation, complete with stiffeners to replace muntins.

Planning for the future is not the prerogative of "Planners." It is your responsibility to plan the entire scope of your activities. Your three basic needs are what they have always been—food, clothing and shelter. You cannot pick up a newspaper or magazine today without finding at least a hint of the changes which affect you. New developments in processing and distributing food are the most far-reaching changes announced recently. The entire urban civilization of the world rests on a bean bag. The development of dried beans and cereals, which could be stored in a granary, had to come before city life was possible. These were nothing more than dehydrated foods. Recent developments in dehydrating and quick-freezing food will produce a revolution in the way you live! The ability to ship a ton of vegetables without paying freight on 1900 pounds of water, and the development of yeast cultures which taste like hamburgers, and can be produced cheaper than any other food, will feed a starving world. Overproduction? Our own civilian population bought 100% more food last year than they did between 1939 and 1943. Even the "rich" U. S. A. has never had enough to eat.

Don't get your heart set on that gleaming hot and cold folding six-burner range. Don't worry about its size or shape, or whether it is gas or electric. Save your bonds for a Radiothermic Cooker, which will prepare your meal better than ever before, in five minutes! Clothing is undergoing as many changes. It may be possible, as some people think, that future air-conditioning will eliminate the need for any at all, indoors. In any event, we won't worry about the British rubber cartel in designing our girdles. We will have a better product made in the U. S. A.

A recent development in the manufacture of plastic thread has produced "Teco." It has the best properties of wool, and should be easier and cheaper to obtain. We shall probably soon get over the initial reaction to wearing glass pants. Just in case there is any doubt in your mind, they are positively not transparent and will not break when you sit down. And aluminum cloth will save you many a cleaner's bill.

Will you recognize your own home? I doubt it. The first question you ask is, "What style will be popular?" Break it up, boys! You'll forget about "style" when the price is cut in half. The construction "industry" has progressed a little since Biblical times. When it starts to come out of the dark ages, we will approach a home that makes sense within the means of our entire population. The prefabrication of houses, however, is not the answer to the reconversion period. This requires a revolution in construction methods. It requires the design of something never built before, enough experiment to be sure a mistake is not going to be made a thousand times, planning how it is to be manufactured, tooling in an entirely new field, and the manufacture of a new product. This is not a reconversion, it is a revolution! But it will come, for sure.

You will be free to move partitions and wardrobes within this house to compose your rooms to suit the needs of a particular occa-

sion. There will probably be a "motor" containing the machinery for all your utilities. But don't lay your bottom dollar on the 4' x 8' universal panel. Think in terms of a combination bath and kitchen unit stamped out in one plastic piece. Don't think of the market for homes as 10% of the population who can afford what can be built today. Think in terms of the lowest economic one third of our population moving into the middle one-third income bracket, and cut the cost of a house in two. The postwar housing market is estimated by our conservative Department of Commerce at 1½ million houses a year for 10 years.

You have always had to *work* to obtain this food, clothing and shelter. How will you *work* in the future? You will work less and get more for it. More people will work shorter hours and for a shorter period of their lives. Your wife will work. You will work close to home, or at least can find a desirable place to live close to your work. The basic needs of the city—transportation, utilities, and culture, are also under the fire of change. An announcement made last month, revealed that Helicopters are already on a production line, and that bus lines are negotiating for them. The air taxi is no dream; it is a possibility today. Entire cities in undeveloped South America and China will rely exclusively on air transportation for their external contact. The entire world is already within 36 hours of your airport. Freeways, constructed as quickly as two years after the war, will make local distances vanish. New methods of merchandising and distribution will bring the world's best goods and services within short walking distance of your home. Utilities, as we know them today, will cease to be a problem. Recent development of solar batteries, which transform energy from the sun directly into an electric current, may revolutionize the cost and distribution of energy. We may even take a lesson from the Chinese, and use the waste we daily give the garbage man or flush down the sewer, for a useful purpose. Like the man who told the psychologist that he ate the rim of the Martini glass, but not the stem, we throw the best part away.

Cultural developments, such as microfilm books, television, and visual-audio aids in education, will make learning quick, easy, and pleasant. Watch the stirring of spiritual, racial, and political changes in the daily press. They are there every day. Does your thinking and planning measure up to these changes? We live in the same world with a Russia who forced herself to change from a feudal society to a powerful industrial nation in 25 years. We live in the same world with a China who intends to do the same in less time. We live in the same world with an India who may try to do the

## OFFICIAL BULLETIN

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same tomorrow. We cannot survive in such a world unless we apply creative thought, and start to make sense. Our very existence in the future demands that we take the following four steps individually and collectively:

1. Wake up! Analyze what we are and what we have now. Be critical of the status quo. Be aware of the signs of change every day. Become sensitive to forecasts of the future in the news. Your future is here today.
2. Look ahead! Stir your imagination. Visualize what you want. Define a desirable goal.
3. Plan! Arrange a logical sequence of action to reach that desirable goal.
4. Act! Have the guts to put it over.

Step No. 4 needs no explanation to Americans.

# building industry directory

## OFFICIAL

COMPILED WITH THE COOPERATION OF THE STATE ASSOCIATION OF CALIFORNIA ARCHITECTS

The following is an official classified directory of architectural products and building materials of recognized quality available in the California market, and of manufacturers and service organizations serving the California market. It has been compiled by Arts and Architecture with the cooperation of the State Association of California Architects as a service to the building industry and the building public. For further information about any product or company listed, write now to the Official Directory Department, Arts and Architecture, 3305 Wilshire Boulevard, Los Angeles 5.

### ACID-RESISTING MATERIALS

Kraftile Co., Niles, telephone 3931—Western headquarters for NUKEM Basolit Acid-Proof Cements, Nu-Mastic, Resinous Cements, Nu-Tite Jointing Compound, Enamels, Acid Brick. Los Angeles—Mutual 7115. San Francisco—Douglas 5648.

### ACOUSTICAL MATERIALS

English & Lauer, Inc., 1976 S. Los Angeles St., Los Angeles, Richmond 6316—Acoustical contractor.

Harold E. Shugart Co., 911 N. Sycamore, Los Angeles, Hollywood 2265—Sound conditioning with Acousti-Celotex; Celotex products.

### ACOUSTICAL TREATMENT

Harold E. Shugart Co., 911 N. Sycamore, Los Angeles, Hollywood 2265—Sound conditioning with Acousti-Celotex; Celotex products.

### ADHESIVES

Kraftile Co., Niles, telephone 3931—Western headquarters for MIRACLE ADHESIVES Tile Setting Cements. Los Angeles—Mutual 7115. San Francisco—Douglas 5648.

### BLUE PRINTING

20th Century Blueprint Co., 344 Bush, San Francisco, Douglas 5975. Complete Blueprint and Photostat Service. Motorcycle pick-up and delivery.

### BRICK AND CLAY PRODUCTS

Kraftile Co., Niles, telephone 3931—KRAFTILE Structural Clay Products, Vitreous Quarry Tile, Acid Brick, Patio Tile.

### BUILDING MATERIALS

Graham Bros., Inc., 4731 E. 52nd Dr., Los Angeles, Lucas 6111—Concrete aggregates, ready-mixed concrete, cement, asphaltic concrete, reinforcing steel.

George E. Ream Co., 235 South Alameda St., Los Angeles 12, Michigan 1854—Plywood, Celotex, Upon Boards, Nails, Wire Nettings, Kimsul Insulation, Asbestos Boards, Expansion Joints, Doors, Roofings, Sisalkraft, Tempered Hard Boards, Celo-Siding, Caulking Compounds and Adhesives.

### CEMENT

Colton Cements, manufactured by California Portland Cement Co., 601 West 5th St., Los Angeles 13, Trinity 1271.

Calaveras Cement Co., 315 Montgomery St., San Francisco, Douglas 4224—Calaveras white cement, the only white cement produced in the West; a true Portland cement of the highest quality.

Southwest Portland Cement Co., 727 W. 7th, Los Angeles, Tucker 2411—Victor Portland cement.

### CONCRETE CONSTRUCTION EQUIPMENT

W. J. Burke & Co., Inc., Los Angeles 21, 2261 E. 15th St., Vandike 2194; San Francisco 7, 780 Bryant St., Garfield 8768—Burke's Form Clamps, Tie-to Inserts, Keystone Expansion Joint, Asphalt Mastic Board, Rooshors, column clamps, round columns, concrete curing compound, concrete floating machines, etc.

### ELECTRICAL CONTRACTING

Fielding Electric Co., 2416 W. Slauson Ave., Los Angeles, Axminster 8169—Electrical contractors.

### ELECTRICAL MANUFACTURERS

Square D Co., 1318 E. 16th St., Los Angeles, Prospect 5241—Safety switches, meter switches, panel boards, switchboards, fuse cabinets, circuit breakers, motor control, miscellaneous electrical products.

### FLOORING CONTRACTORS

Hammond Bros. Corp., 1246 S. Main St., Santa Ana, Santa Ana 6080—Flooring contractors. Wood floors, linoleums, wall boards, building specialties.

### FURNACES

Payne Furnace & Supply Co., Inc., 336 North Foot-hill Rd., Beverly Hills, Crestview 5-0161, Bradshaw 2-3181—Army-Navy "E" for war work; now preparing for postwar period.

### GENERAL CONTRACTORS

Myers Bros., 3407 San Fernando Road, Los Angeles 41, Cleveland 6-3181—General Building Contractors since 1900.

E. S. McKittrick Co., Inc., 7839 Santa Fe Ave., Huntington Park, Jefferson 4161—Builders of industrial buildings.

Steed Bros., 714 Date Ave., Alhambra, Atlantic 2-3786, Cumberland 3-1613—Building contractors.

Walker Co., P. J.—Executive office, 916 Richfield Bldg., Los Angeles, Michigan 4089; construction office and equipment yard, 3900 Whiteside Ave., Angeles 6141—Builders.

### GLUE

I. F. Laucks Inc., 859 E. 60th St., Los Angeles, Adams 7271; L. F. Phelps, Builders Exchange, 1630 Webster St., Oakland 12—Casein and resin glues for construction, resin emulsion and casein paints.

### GYPSUM WALL BOARD

Schumacher Wall Board Corp., 4301 Firestone Blvd., South Gate, Kimball 9211—Schumite gypsum wall boards, laminated roof plank.

### HEATING

Holly Heating & Manufacturing Co., 1000 Fair Oaks Ave., South Pasadena, Pyramid 1-1923 and Sycamore 9-4129. Gas and oil heaters, dual floor and dual wall.

Payne Furnace & Supply Co., Inc., 336 North Foot-hill Rd., Beverly Hills, Crestview 5-0161, Bradshaw 2-3181—Army-Navy "E" for war work; now preparing for postwar period.

### LABORATORIES—TESTING

California Testing Laboratories, Inc., 1429 Santa Fe Ave., Los Angeles, Trinity 1548—Chemical analyses, inspections, physical tests.

### LATH

Schumacher Wall Board Corp., 4301 Firestone Blvd., South Gate, Kimball 9211—Griplath, gypsum plasters, floating wall systems, gypsum wall boards, building papers, roofings, shingles.

### LINOLEUM CONTRACTORS

Hammond Bros. Corp., 1246 S. Main St., Santa Ana, Santa Ana 6080—Linoleum contractors. Linoleums, wood floors, wall boards, building specialties.

### LUMBER

Owens-Parks Lumber Co., 2100 E. 38th St., Los Angeles 11, Adams 5171—The leader by reputation; lumber and building products for all kinds of construction.

San Pedro Lumber Co.—General offices, yard and store, 1518 Central Ave., Los Angeles 21, Richmond 1141; branches at Compton, Whittier, Westminster; wholesale yard and wharves, San Pedro.

Western Hardwood Lumber Co., 2014 E. 15th St., Los Angeles 55, Prospect 6161—Specialists in boat and aircraft lumber and panels.

### NOISE-LEVEL TESTING

Harold E. Shugart Co., 911 N. Sycamore, Los Angeles 38, Hollywood 2265—Noise-Level testing; sound conditioning with Acousti-Celotex.

### PLASTICS

West Coast Industries, 2027 17th, San Francisco, Market 6657—Fabrication and installation, bars, counters, tables, coverings, Formica, Micarta, Masonite.

### PREFABRICATION

American Houses, Inc., 625 Market St., San Francisco, Garfield 4190—H. P. Hallstein, Western Representative Southern Ca. Mill—Bar Co., 1022 E. 4th St., Santa Ana. Los Angeles Mill—Owens Parks Lumber Co., Los Angeles.

Hayward Lumber & Investment Co., Prefabrication Div., 4085 E. Sheila, Los Angeles, Angeles 2-5111—Extensive and up-to-date prefabrication facilities for all types of buildings.

### QUANTITY SURVEYS

Architects: Save time, eliminate waste, and provide fair competition. Specify the Quantity Survey System of competitive bidding with surveys made by LeRoy Service, 165 Jessie St., San Francisco 5, Sutter 8361.

### ROOF CONSTRUCTION

Arch Rib Truss Co., Ltd., 4819 Exposition Blvd., Los Angeles, Rochester 9175—Trussless roofs, wood roof trusses, joist hangers, timber connectors.

Summerbell Roof Structures, 754 E. 29th, Los Angeles, Adams 6161—Glued laminated construction, Summerbell bowstring trusses, lamella roofs, and all types of timber structures.

### SHEET METAL

Peterson, Harold E., 1350 Elmwood St., Los Angeles, Trinity 4886; Sheet Metal, Air Conditioning, Kitchen Equipment, Bronze, Aluminum and Stainless Steel.

### SOUND CONTROL

Harold E. Shugart Co., The, 911 N. Sycamore Ave., Los Angeles 38, Hollywood 2265—Sound control service.

### STEEL WINDOWS AND DOORS

Soule Steel Co., San Francisco, Los Angeles, Portland—Residential, industrial and monumental windows and doors; hangar doors; all types of steel building products.

### TESTING, NOISE-LEVEL

Harold E. Shugart Co., 911 N. Sycamore, Los Angeles 38, Hollywood 2265—Noise-level testing; sound conditioning with Acousti-Celotex products.

### WATERPROOFINGS AND CAULKINGS

Kraftile Co., Niles, telephone 3931—Western headquarters for MINWAX Transparent Waterproofing, Brick and Cement Coatings, Caulking Compounds, Concrete Floor Treatments and Coatings. Los Angeles—Mutual 7115. San Francisco—Douglas 5648.

### WOOD FINISHES AND WAXES

Kraftile Co., Niles, telephone 3931—Western headquarters for MINWAX Flat Finishes (Stain-Wax Type) and Polishing Waxes—Paste, Liquid and "Dri-Gloss." Los Angeles—Mutual 7115. San Francisco—Douglas 5648.



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